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THE CHOIR:

OR

UNION COLLECTION OF CHURCH MUSIC.

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THEOLOGICAL SEMINARY

CONSISTING OF A GREAT VARIETY OF

PSALM AND HYMN TUNES, ANTHEMS, &c.

Original and Selected.

INCLUDING MANY BEAUTIFUL SUBJECTS FROM THE WORKS OF

Haydn, Mozart, Cherubini, Nauman, Marcello, Mehul, Himmel, Winter, Weber, Rossini, and other eminent composers,

HARMONIZED AND ARRANGED EXPRESSLY FOR THIS WORK.

BY LOWELL MASON,

Professor in the Boston Academy of Music; Editor of Handel and Haydn Society Collection of Church Music, Choral Harmony, Lyra Sacra, &c

SECOND EDITION.

Boston:

CARTER, HENDEE AND CO.

131 Washington street.

1833.

Price, $10 per dozen.

Entered according to Act of Congress, in the year 1833, by MELVIN LORD, in the Clerk's Office of the District Court of Massachusetts.

A. Wright, Printer, 32 Congress Street.

TO

SINGING SCHOOLS,

SINGING SOCIETIES AND CHOIRS,

THROUGHOUT THE UNITED STATES,

THIS WORK,

IS MOST RESPECTFULLY DEDICATED

PREFACE.

THE 'Choir' was undertaken under the full conviction, (the result of experience and observation) that a style of music was much needed for singing schools, singing societies and choirs, more simple, natural and easy of execution; and more flowing, melodious and tasteful in its character, than much of that which is contained in the collections of psalmody now in use.

It is to be hoped, indeed, that no music will supersede such admirable old tunes as London, Old Hundred, St. Ann's and others whose solemn and majestic strains have so long animated the devotions of the house of God. For the expression of grandeur, majesty and sublimity, such tunes, if sustained with sufficient power, are unrivalled. It is exceedingly difficult, however, without the aid of an organ, to perform music composed of long and sustained notes, so as to bring out their full effect. Hence we often find a reluctance in a choir to attempt them; while, on the other hand, they are always pleased with, and it is comparatively easy for them to execute, such tunes as move somewhat quicker and in less equal notes. Nor is it to be denied that there are many emotions expressed in the Psalms and Hymns in common use, requiring a more brilliant and animated style. We would not advocate the introduction of any music into public worship that approaches to levity, or that is profaned by unhallowed associations; but we see no reason why we should be obliged to express all the various emotions to which piety gives birth, in a slow and monotonous style. Why should not the whole resources of the art, restricted indeed by the laws of taste and propriety, be enlisted in the service of the sanctuary? And may not this be done, and yet religious affections and not a mere taste for music be consulted?

Much of the new music contained in this work has been procured from European authors, and a number of tunes have been written expressly for the Choir and furnished in manuscript by English and German composers. Many subjects, it will be seen, have been selected from the works of Haydn, Mozart and others. These have, almost without exception, been arranged expressly for the Choir, and are now for the first time published. They will add much to the variety of tasteful and elegant psalm and hymn tunes; and it is believed they cannot fail of gratifying the lovers of sacred song.

A large number of tunes will be found in triple measure, in the manner of Cabot and Cadiz, p. 27, and Hebron, p. 28. Tunes in this time have been found so easy of execution, effective and universally popular, that it is believed the very large addition to their number here furnished, will be acceptable and useful. It may be desirable, however, sometimes to perform tunes written in this kind of measure, in equal notes; and vice versa. A very little practice will enable a choir to make such changes. They must not be attempted, however, except with those tunes whose rhythmical construction is perfectly regular throughout, as Hebron, p. 28, Lindon, p. 53, Anson, p. 53, &c.

It has been the constant aim of the Editor to arrange the harmony in the most easy and natural manner. He is fully convinced, after a careful consideration of the subject, that music designed for schools, and especially for religious worship, should be composed in a style perfectly simple and intelligible, so as to be easily sung. Simple and natural harmony is vastly better adapted to impress the heart, and promote devotional feeling, than the most highly wrought pieces of scientific skill. The most sublime and the most pathetic are always the most simple. Church Music should be like the Gospel, which commends itself by its simplicity and sublimity, equally to the learned and unlearned. A mere display of science is as much out of place in a psalm tune, as a display of oratory in prayer.

The variety of metres is very great. It is presumed that but very few Hymns are contained in the Hymn Books of the different religious denominations, for which a tune may not be found in the Choir.

In the first edition of the Choir it was the author's leading design to furnish a volume of new music; in this (the second) edition the plan has been so far changed as to include such old tunes as are in common use, and are truly valuable—by which the work will be rendered more full and satisfactory, as an entire and complete manual of Church Music. To make room for these it has been necessary to omit some tunes contained in the first edition, from which circumstance the present edition will be found to differ considerably from that. The whole work is now stereotyped, and while no pledge is given that alterations shall not be occasionally made, it is fully believed that no changes will be required so considerable as to render the use of successive editions together, inconvenient.

Finally, it is believed that the Choir will prove a highly practical work. Not one tune has been inserted, which it was not thought might occasionally prove useful; and there are very few which may not be easily and agreeably executed, without instrumental aid and support.

Where no particular directions are given, the following arrangement of the different parts has been followed, viz: the Base is placed upon the lowest staff. This part should always be sung by the lowest male voices.

The Tenor is placed upon the upper staff. This part should always be sung by the highest male voices.

The Alto, Counter Tenor, or Second Treble, is placed upon the staff next below the Tenor. This part should be performed by boys, before their voices change, or by the lowest female voices.

The Treble is placed upon the staff next above the Base. This part should always be sung by high female voices.

EDITOR.

☞ Editors and publishers of music are cautioned against republishing pieces from this work. With the exception of the few old tunes, the whole of the Choir (including the arrangements from European authors,) is claimed as property, and has been secured according to law.

BOSTON ACADEMY OF MUSIC.

At a meeting of the Boston Academy of Music, August 9, 1833—A copy of "The Choir, or Union Collection of Church Music," having been previously examined, it was unanimously

Resolved, That the Government highly approve of said work, believing that the music has been selected and prepared with great care and judgment, that it embraces a sufficient variety of tunes well adapted to the purposes of instruction, and of public and private worship; and, that it is well calculated to improve the public taste, and elevate the standard of sacred music in the community.

GEO. WM. GORDON, *Secretary*.

BOSTON HANDEL AND HAYDN SOCIETY.

Boston, October 23, 1833

At a meeting of the Board of Trustees of the Handel and Haydn Society, it was unanimously

Resolved, That in the opinion of this Board, "The Choir, or Union Collection of Church Music," contains a very rich variety of Psalm and Hymn Tunes, and other pieces of music; many of which are in a style new, easy and highly pleasing. The Board regard this book as a valuable acquisition to the stock of Church Music, calculated to create an increased interest in Singing Choirs and Schools, and to promote the great object of Music in Public Worship.

A correct copy from the Records,

JOSEPH LEWIS, *Secretary*.

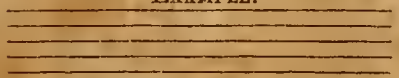
INTRODUCTION TO THE ART OF SINGING.

LESSON I.

OF THE STAFF.

1. What is a Staff?
   A Staff is five lines with their intermediate spaces.

EXAMPLE.



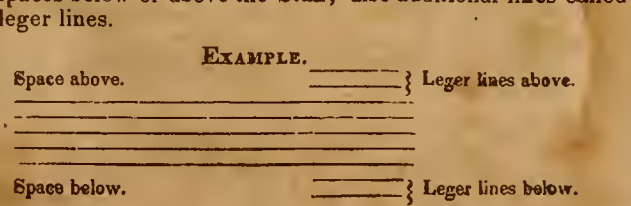
2. What is the use of a Staff?
   Most of the musical characters are written upon it.
3. In what order are the lines and spaces of the Staff counted?
   From the lowest, upward.

EXAMPLE.

Lines.		*Spaces.*	
5	Fifth Line.	4	Fourth Space.
4	Fourth Line	3	Third Space.
3	Third Line.	2	Second Space.
2	Second Line.	1	First Space.
1	First Line.		

4. What is each line and space of the Staff called?
   A degree.
5. How many degrees does the Staff contain?
   Nine; there being five lines and four spaces.
6. What are used when more than nine degrees are wanted?
   The spaces below or above the Staff; also additional lines called added, or leger lines.

EXAMPLE.

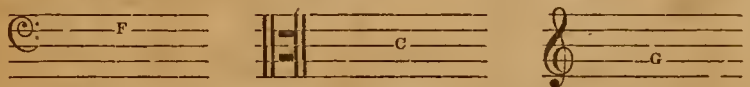


LESSON II.

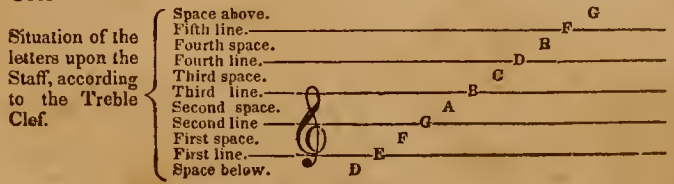
OF THE REPRESENTATION OF MUSICAL SOUNDS UPON THE STAFF.

1. How many primary musical sounds are there?
   Seven.
2. How are they named?
   After the first seven letters of the alphabet, A, B, C, D, E, F, & G.
3. How are musical sounds represented upon the Staff?
   By the letters after which they are named.
4. What is a Clef?
   A Clef is a character used to fix or determine the situation of the letters upon the Staff.
5. How many Clefs are there? Three.
6. What are they called?
   The Base, or F Clef; the Tenor, or C Clef; and the Treble, or G Clef.

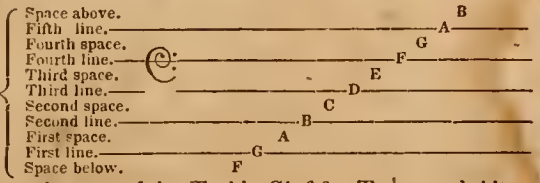
EXAMPLE.



7. Which of the Clefs are most used in vocal music?
   The Base and Treble; the latter being appropriated to the Tenor and Alto as well as to the Treble.
8. How are the letters placed upon the Staff according to the Treble Clef?

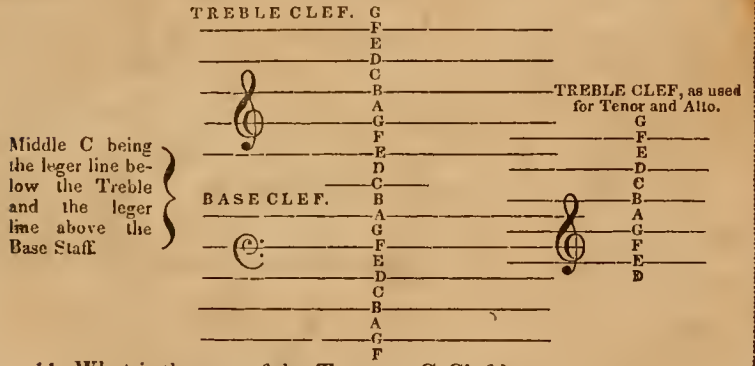


9. How are the letters placed upon the Staff according to the Base Clef?



10. How does the use of the Treble Clef for Tenor and Alto, differ from its use for Treble?

When used for the Tenor and often when used for Alto it signifies G on an octave lower than when used for Treble.

Note. The following example exhibits the G Clef as variously used, the Base Clef, and the relative situation of each.

TREBLE CLEF.
BASE CLEF.
Middle C being the leger line below the Treble and the leger line above the Base Staff.
TREBLE CLEF, as used for Tenor and Alto.

11. What is the use of the Tenor or C Clef?

It is used for the Tenor on the fourth line; and for the Alto on the third line of the Staff; and always represents the middle C.

Note. This clef is also in common use in European music for the Treble or Soprano, and when thus used it is placed upon the first line of the Staff.

LESSON III

OF NOTES AND RESTS.

1. What are notes?

Characters written upon the Staff as signs of musical sounds, showing their length and order.

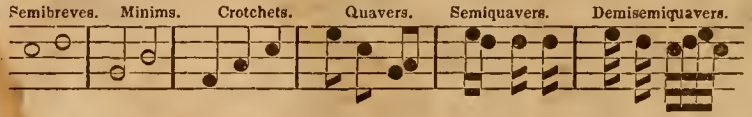
2. How many kinds of notes are there?

Six.

3. What are they called?

Semibreve, Minim, Crotchet, Quaver, Semiquaver, and Demisemiquaver.

Example.



4. What is the proportionate duration or length of the notes?

One Semibreve is equal to 2 Minims, or 4 Crotchets, or 8 Quavers, or 16 Semiquavers, or 32 Demisemiquavers.

One Minim is equal to 2 Crotchets, or 4 Quavers, or 8 Semiquavers, or 16 Demisemiquavers.

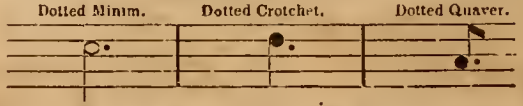
One Crotchet is equal to 2 Quavers, or 4 Semiquavers, or 8 Demisemiquavers.

One Quaver is equal to 2 Semiquavers, or 4 Demisemiquavers.

One Semiquaver is equal to 2 Demisemiquavers.

5. What is the use of a dot after a note?

A dot after a note adds one half to its length.

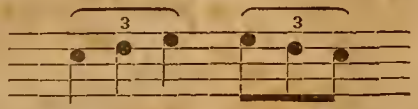
Example.

6. What is the use of the figure 3, placed over or under any three notes of the same kind?

It shows that the three notes over or under which it is placed are to be performed in the time of two notes of the same kind without the figure.

7. What are such notes called?

Triplets.

EXAMPLE. *



8. What are Rests?

Rests are marks of silence.

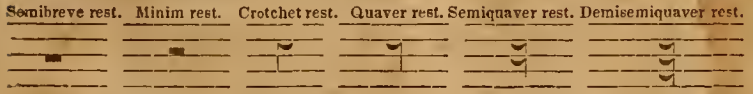
9. How many are there?

Six.

10. What are they called?

Semibreve Rest, Minim Rest, Crotchet Rest, Quaver Rest, Semiquaver Rest, and Demisemiquaver Rest.

EXAMPLE.



11. How long is the performer required to remain silent at a rest?

As long as he would be singing its correspondent note, or note of the same name.

12. How may the length of a Rest be augmented?

By the use of a dot, as is the case with notes.

* The figure 6 is sometimes placed over or under six notes, signifying that they are to be performed in the time of four notes of the same kind without the figure.

LESSON IV.

OF VARIOUS MUSICAL CHARACTERS.

1. What is the use of a Flat?

A Flat lowers the pitch of a sound, half a tone.

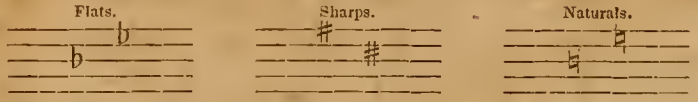
2. What is the use of a Sharp?

A Sharp raises the pitch of a sound half a tone.

3. What is the use of a Natural?

A Natural restores a note made flat or sharp to its original sound.

EXAMPLE.



4. What are Flats or Sharps called, when placed at the beginning of a tune or strain?

The Signature.

5. What are Flats, Sharps or Naturals called, when placed before a single note?

Accidentals.

6. How far do accidentals extend their influence?

Through the measure in which they occur.

7. What is the use of a Bar?

A Bar is used to divide the notes into equal measures.

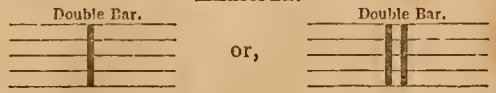
8. What is a Measure?

A Measure consists of all the notes contained between two bars.

EXAMPLE.

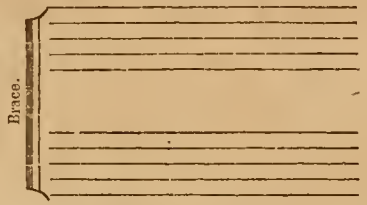
9. What is the use of a Double Bar?
It shows the end of a strain, or a line of the poetry.

EXAMPLE.



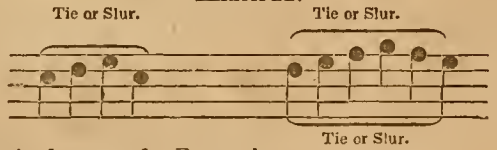
10. What is the use of a Brace?
It shows how many parts are to be performed together.

EXAMPLE.



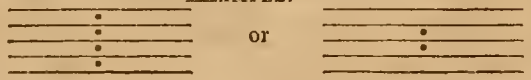
11. What is the use of a Tie or Slur?
It shows that the notes over or under which it is drawn are all to be sung to one syllable.

EXAMPLE.



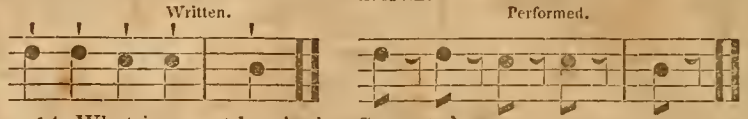
12. What is the use of a Repeat?
It shows what part of a tune is to be sung twice.

EXAMPLE.



13. What is the use of Marks of Distinction, or Staccato Marks?
They are placed over or under such notes as are to be performed in a very short, distinct manner.

EXAMPLE.

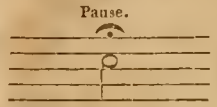


14. What is meant by singing Staccato?
Singing in a short, pointed, and articulate manner.

15. What is meant by singing Legato?
Singing in a smooth, close, and gliding manner.

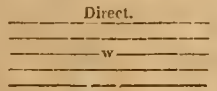
16. What is the use of a Pause?
It shows that a note may be continued beyond its usual length.

EXAMPLE.

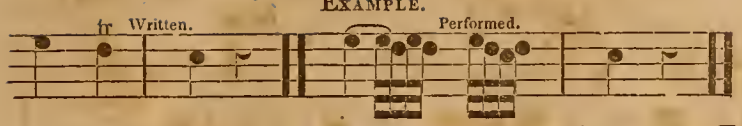


17. What is the use of a Direct?
It is employed at the end of a staff, to show the place of the first note upon the following staff.

EXAMPLE.

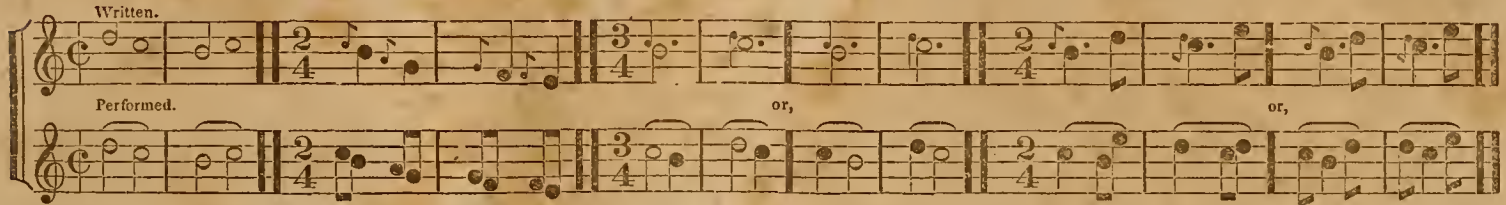


18. What is a Shake or Trill?
It consists of a quick alternate reiteration of the note above, with that over which the character is placed, and usually ends with a turn from the note below.

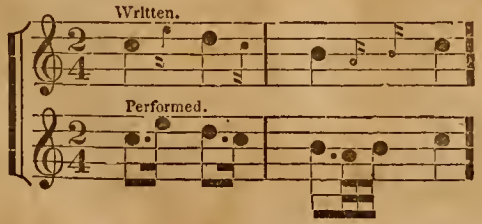
EXAMPLE.

NOTE. The Shake is an ornament, both brilliant and elegant; but it should have no place in Psalmody, or common Church Music

19. What is an Appogiature?

A small note which takes its time from the note which immediately succeeds it. It always occurs on an accented part of a measure.

EXAMPLE.

20. What is an After Note?

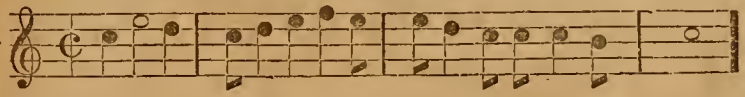
A small note which takes its time from the note which immediately precedes it. It always occurs on an unaccented part of a measure.

EXAMPLE.

NOTE. Appogiatures and After Notes are not reckoned in making up the time of a measure; but are deducted from the time of the Notes on which they depend. This, for the most part, is done in proportion to their own nominal value, with the exception that the Appogiature receives double its nominal value when it precedes a pointed note. As the insertion of these Notes is a matter of taste, and as the best composers use them in various ways, no rule that is of infallible application can be given for their performance, which must vary according to the expression of the passage in which they occur. They are usually written in a smaller character than common notes, to show that they do not properly belong to the chord in which they appear; by which means a *visible* breach of the laws of harmony is avoided.

21. What are Syncopated Notes?

Those which commence on an unaccented and are continued on an accented part of a measure.

EXAMPLE.



LESSON V. (*a.*)

OF SOLMIZATION.

1. What is Solmization?

It is the application of certain syllables to musical sounds.

2. Of what use is Solmization?

It enables the young performer to utter a sound with fulness and freedom, and assists him to secure a correct intonation.

It promotes a feeling or consciousness of the precise relation of the sounds in the octave to each other, and especially to the Tonic, or Key Note. By associating the several syllables with their corresponding sounds, this relation becomes familiar, and we acquire the habit of expressing any note with ease and certainty.

3. How many syllables are used in Solmization?

Seven; there being one for each sound.

4. What are they?

Do, Re, Mi, Fa, Sol, La, Si.

Pronounced.

Doe, Rae, Mee, Fa,* Sole, La,* See.

5. Which of these syllables governs the others, and fixes their places upon the Staff?———Si.

6. By what is the place of the syllable Si known?

By the Signature.

7. What is the Signature?

The Flats or Sharps placed at the beginning of a tune or strain.

8. What is the signature said to be, when there are neither flats or sharps at the beginning of a tune or strain?

Natural.

9. If the signature be natural, on what letter is the syllable Si?

On B.

10. If the signature be one flat, (B♭) on what letter is the syllable Si?———On E.

11. If the signature be two flats, (B and E♭) on what letter is the syllable Si?

On A.

12. If the signature be three flats, (B, E, and A♭) on what letter is the syllable Si?

On D.

13. If the signature be four flats, (B, E, A and D♭) on what letter is the syllable Si?

On G.

14. If the signature be one sharp, (F♯) on what letter is the syllable Si?

On F♯.

15. If the signature be two sharps, (F and C♯) on what letter is the syllable Si?

On C♯.

16. If the signature be three sharps, (F, C and G♯) on what letter is the syllable Si?

On G♯.

17. If the signature be four sharps, (F, C, G and D♯) on what letter is the syllable Si?

On D♯.

18. Having ascertained the place of the syllable Si by the signature, by what rule are the places of the other syllables known?

They follow upon each degree of the Staff, in regular order.

19. What is the order of the syllables ascending from Si?

Do, Re, Mi, Fa, Sol, La.

20. What is the order of the syllables descending from Si?

La, Sol, Fa, Mi, Re, Do.

21. What effect have accidentals on solmization?

When accidentals are used, it often becomes necessary to change the syllables, in order to sing in exact tune.

22. How are such changes to be made?

Sometimes by a different termination of the syllables, *Fe* for Fa, *Se* for Sol, &c.; and sometimes by considering the accidentals as occasional changes of the signature.

NOTE. The use of accidentals is so various, that it is impossible to give any rule which shall be applicable to all cases. A judicious teacher will be able to direct such changes as the nature of the different passages may require, and to assign the reasons for them

* The *a* in these syllables may be sounded as in Far, or as in Fall—at the discretion of the Teacher.

LESSON V. (*b.*)

OF SOLMIZATION BY FOUR SYLLABLES

1. What is solmization?
   It is the application of certain syllables to musical sounds.
2. How many syllables are used in solmization?
   Four.
3. What are they?
   Fa, Sol, La, Mi.
4. Which of these syllables governs the others, and fixes their places upon the Staff?
   Mi.
5. By what is the place of the syllable Mi known?
   By the Signature.
6. What is the Signature?
   The Flats or Sharps placed at the beginning of a tune or strain.
7. What is the Signature said to be when there are neither flats or sharps at the beginning of a tune or strain?
   Natural.
8. If the Signature be natural, on what letter is the syllable Mi?
   On B.
9. If the Signature be one flat, (B♭) on what letter is the syllable Mi?
   On E
10. If the Signature be two flats, (B and E♭) on what letter is the syllable Mi?
    On A.
11. If the Signature be three flats, (B, E and A♭) on what letter is the syllable Mi?
    On D.
12. If the Signature be four flats, (B, E, A and D♭) on what letter is the syllable Mi?
    On G.
13. If the Signature be one sharp, (F♯) on what letter is the syllable Mi?
    On F♯.
14. If the Signature be two sharps, (F and C♯) on what letter is the syllable Mi?
    On C♯.
15. If the Signature be three sharps, (F, C and G♯) on what letter is the syllable Mi?
    On G♯.
16. If the Signature be four sharps, (F, C, G, and D♯) on what letter is the syllable Mi?
    On D♯.
17. Having ascertained the place of the syllable Mi by the Signature, by what rule are the places of the other syllables known?
    They follow upon each degree of the staff in regular order.
18. What is the order of the syllables ascending from Mi?
    Fa, Sol, La, Fa, Sol, La.
19. What is the order of the syllables descending from Mi?
    La, Sol, Fa, La. Sol, Fa.
20. What effect have accidentals upon solmization?
    When accidentals are used it often becomes necessary to change the syllables, in order to sing in exact tune.
21. How are such changes to be made?
    Sometimes by a different termination of the syllables, as *Fe* for Fa, *Se* for Sol, &c. and sometimes by considering the accidentals as occasional changes of the Signature.

NOTE. See note at the end of Lesson V. (*a.*) page xii.

LESSON VI.

OF TIME.

1. What is meant by Time, in Music?
   The duration, or the measure and movement of sounds.
2. How many kinds of time are there?
   Three.

3. What are they called?
Common, Triple and Compound.

NOTE. There are, strictly speaking, but two kinds of time; Common or equal, and Triple or unequal; but by a union of two or more measures of either of these a third kind may be formed, which it may be convenient to designate by another name. Compound time, however, may always be reduced to Common or Triple.

4. What is the difference between Common, Triple, and Compound Time?

Common time contains two equal notes in each measure—Triple time contains three equal notes in each measure—Compound time is formed by the union of two or more measures of Common or Triple time.

OF COMMON TIME.

5. How many signs has Common time?
Three.
6. What is the first sign of Common time?

The letter C.

7. What note or notes fill a measure?
A Semibreve or its equal in other notes or rests.
8. How many motions or countings are employed in describing or measuring it?
Four.
9. On what part of the measure does the accent fall?
On the first and third.
10. What is the second sign of Common time?

The letter C with a bar drawn across it.

11. What note or notes fill a measure?
A Semibreve or its equal in other notes or rests.
12. How many motions or countings are employed in describing or measuring it?
Two or four.
13. On what part of the measure does the accent fall?
Usually on the first, but sometimes on the first and third.
14. What is the third sign of Common time?

The figures $\frac{2}{4}$.

15. What note or notes fill a measure?
A Minim or its equal in other notes or rests.
16. How is it described or measured and accented?
In the same manner as the second sign of Common time.

OF TRIPLE TIME.

17. How many signs has Triple time?
Three.
18. What is the first sign of Triple time?

The figures $\frac{3}{2}$.

19. What note or notes fill a measure?
A dotted Semibreve, or its equal in other notes or rests.
20. How many motions or countings are employed in describing or measuring it?
Three.
21. On what part of the measure does the accent fall?
Principally on the first, and slightly on the third.
22. What is the second sign of Triple time?

The figures $\frac{3}{4}$.

23. What note or notes fill a measure?
A dotted Minim, or its equal in other notes or rests.

24. How is it described or measured and accented?
In the same manner as the first sign of Triple time.
25. What is the third sign of Triple time?

The figures $\frac{3}{8}$.

26. What note or notes fill a measure?
A dotted Crotchet, or its equal in other notes or rests.
27. How is it described or measured and accented?
In the same manner as the first sign of Triple time.

OF COMPOUND TIME.

28. How many signs has Compound time?——Two.
29. What is the first sign of Compound time?

The figures $\frac{6}{4}$.

30. What notes fill a measure?
Two dotted Minims, or their equal in other notes or rests.
31. How many motions or countings are employed in describing or measuring it——Two, or Six.
32. On what part of the measure does the accent fall?
On the first and fourth.
33. What is the second sign of Compound time?

The figures $\frac{6}{8}$.

34. What notes fill a measure?
Two dotted Crotchets, or their equal in other notes or rests.
35. How is it described or measured and accented?
In the same manner as the first sign of Compound time.

NOTE. Other signs of Compound time, as $\frac{9}{4}$, $\frac{9}{8}$, $\frac{9}{16}$, &c. may be somotimes found; but they seldom occur in modern music.

36. What note is made the general standard of reckoning time?
The Semibreve.
37. Why are figures employed as signs of time?
To express the fractional parts of a Semibreve contained in a measure: as $\frac{3}{4}$, three crotchets, or three fourths of a Semibreve; $\frac{3}{8}$, three quavers, or three eights of a Semibreve, &c.
38. What rest is used to fill a measure in all kinds of time?
A Semibreve rest.
39. How may the habit of keeping time with accuracy be acquired?
By the frequent and persevering practice of counting or beating while singing.

NOTE. On the subject of beating time, Dr. Arnold makes the following remark:—"I am by no means an advocate for the smallest motion or gesticulation, either with the hand, foot or head, when a performer once begins to perform with any degree of exactness; but at the commencement, it is absolutely necessary that the right hand should be taught to make the beats in every measure, till it becomes to the pupil what the pendulum is to the clock, which is to keep it regular and in exact motion."

LESSON VII.

OF THE DIATONIC SCALE AND THE MAJOR AND MINOR MODES.

1. What is the Diatonic Scale?
A gradual succession of eight* fixed sounds; proceeding by unequal degrees, or intervals, called Tones and Semitones.
2. How many Tones are there in the Diatonic Scale?——Five.
3. How many Semitones?——Two.
4. What is meant by mode?
The order or arrangement of Tones and Semitones in the Diatonic Scale.
5. How many modes are there?——Two.
6. What are they called?
Major and Minor.

* The first of the seven primary sounds, being repeated to make out the eight notes, or to compiete the octave.

7 What is the peculiar effect of each mode?

The Major Mode is bold and cheerful: the Minor Mode is pathetic and mournful.

8. What is the order of intervals in the Diatonic Scale, Major Mode?

From the Third to the Fourth sounds, [Mi to Fa]—and from the seventh to the eighth sounds [Si to Do] are semitones; the rest are whole tones.

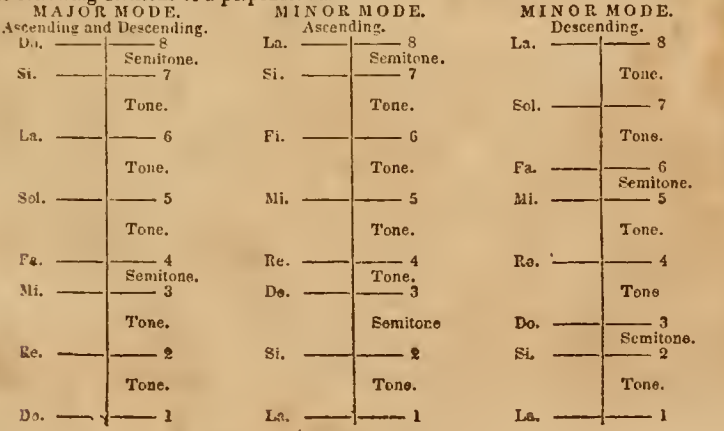
9. What is the order of Intervals in the Diatonic Scale Minor Mode, *ascending?*

From the Second to the Third sounds [Si to Do]—and from the Seventh to the Eighth sounds [*Sol* to La] are semitones, the rest are whole tones.

10. What is the order of Intervals in the Diatonic Scale, Minor Mode, *descending?*

From the Fifth to the Sixth sounds [Mi to Fa] and from the Second to the Third sounds [Si to Do] are semitones, the rest are whole tones.

NOTE. The arrangement of Intervals in the Diatonic Scale may be represented by the following divisions of a perpendicular line.



11. What is the difference between the Ascending and Descending scale, Minor Mode?

In the Ascending scale, the upper Semitone occurs between the seventh and eighth sounds; but in the Descending scale it occurs between the fifth and sixth sounds.

12. What characters are used to denote this change in the Minor Mode?

Sharps or Naturals are used* as accidentals in ascending; and Naturals or Flats are used as accidentals in descending.

13. When are the Major and Minor Mode said to be relative?

When the Signature is the same—or, when they agree in Signature.

14. What is the relative Minor to any Major Key?

Its sixth above or its third below.

15. What is the relative Major to any Minor Key?

Its third above or its sixth below.

16. What interval is that which determines the Mode to be either Major or Minor.

The third.

17. What is the difference between the third in the Major mode, and the third in the Minor mode?

The Major third is one Semitone greater.

18. To what is the peculiar effect of each mode to be chiefly attributed?

To the third.

19. What is meant by the Key note?

The note with which the scale begins and ends.

20. What syllable is applied to the Key note in the Major mode?

Do. [Fa.]

21. What syllable is applied to the Key note in the Minor mode?

La.

* On the Sixth and Seventh Degrees of the Scale.

22. When is the Diatonic scale said to be in its natural position?
When it is formed without the aid of flats or sharps—or when the signature is natural.

23. On what letter does the Natural Diatonic scale commence—Major mode?——On C.

24. On what letter does the Natural Diatonic scale commence—Minor mode?——On A.

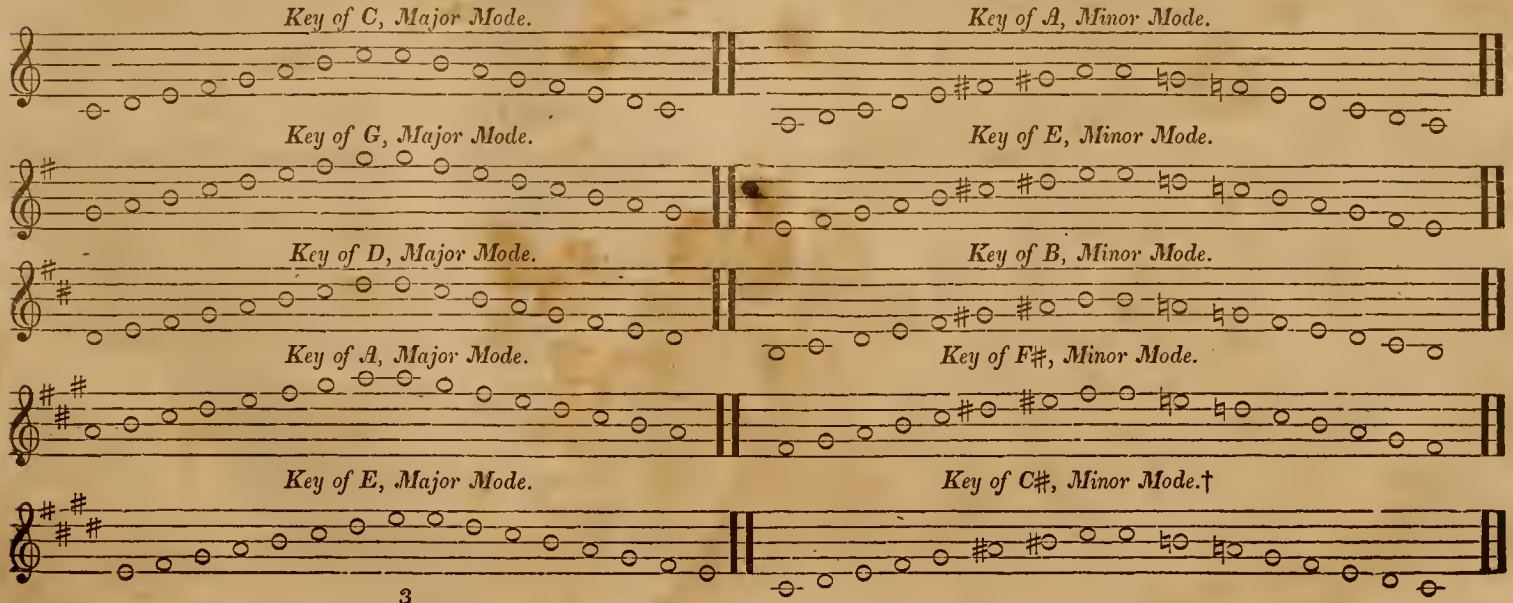
25. What is meant by the transposition of the scale?
The scale is said to be transposed when it commences on any other letter than C in the Major mode; or on any other letter than A in the Minor mode.

26. In the transposition of the scale how is the relative situation of the semitones preserved?——By the use of Flats or Sharps

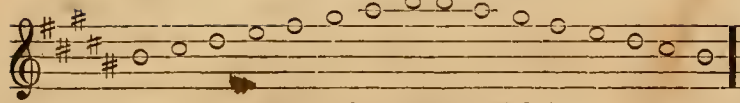
27. Into how many keys may the scale be transposed?
Twelve—each of which may be in the Major or Minor mode.

28. But if there are but seven primary sounds in music, how can these twelve keys be obtained?
By an artificial division of the Diatonic scale into Semitones.

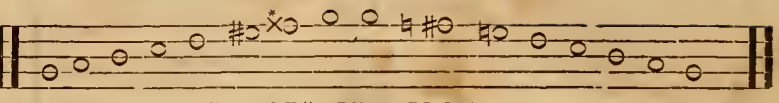
EXAMPLE OF THE SCALE IN ALL THE KEYS, MAJOR AND MINOR MODE.


Key of C, Major Mode.
Key of A, Minor Mode.
Key of G, Major Mode.
Key of E, Minor Mode.
Key of D, Major Mode.
Key of B, Minor Mode.
Key of A, Major Mode.
Key of F♯, Minor Mode.
Key of E, Major Mode.
Key of C♯, Minor Mode.†

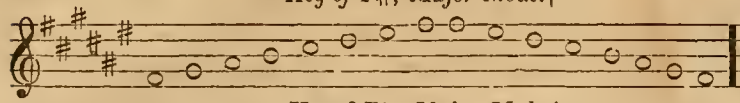
Key of B, Major Mode.†



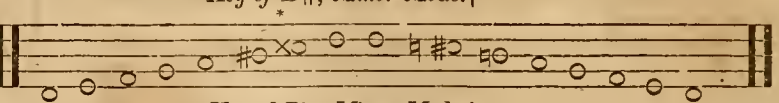
Key of G♯, Minor Mode.†



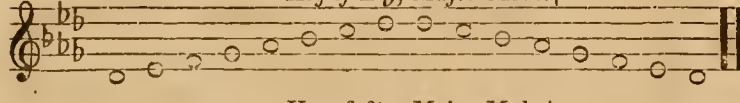
Key of F♯, Major Mode.†



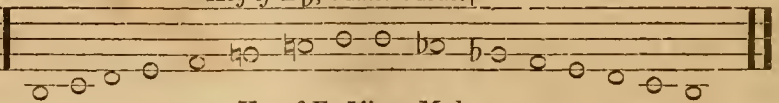
Key of D♯, Minor Mode.†



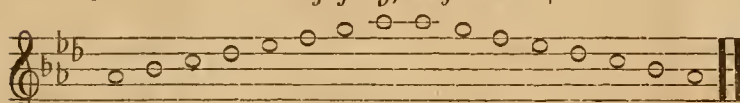
Key of D♭, Major Mode.†



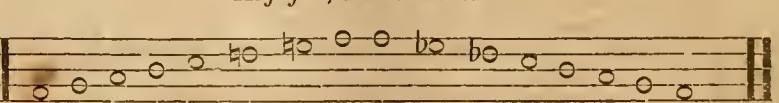
Key of B♭, Minor Mode.†



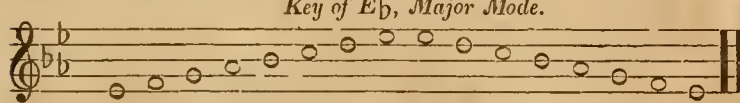
Key of A♭, Major Mode.†



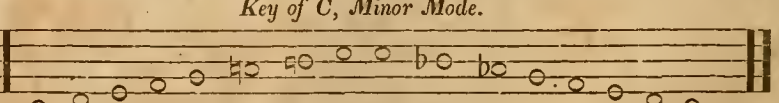
Key of F, Minor Mode.



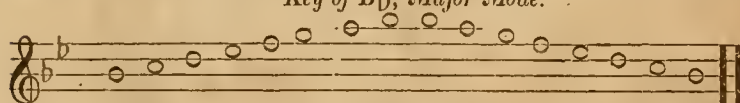
Key of E♭, Major Mode.



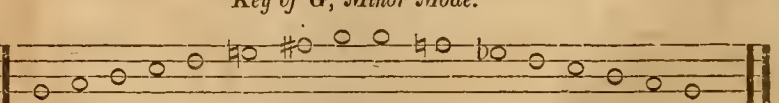
Key of C, Minor Mode.



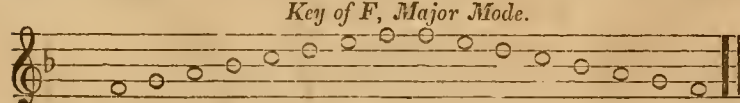
Key of B♭, Major Mode.



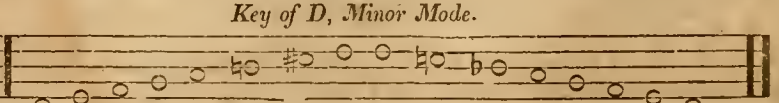
Key of G, Minor Mode.



Key of F, Major Mode.



Key of D, Minor Mode.



† These Keys are but seldom used.

* Double Sharp.

LESSON VIII.

Of the peculiar qualities and relation of the several notes which compose the Diatonic scale, or, of the technical appellations applied to the several notes of the scale, descriptive of their peculiar character and relative situation.

1. What is the first note of the Scale, or the Key note, called?
The Tonic. [Do in the Major and La in the Minor mode.]
2. What is its peculiar character?
It determines the pitch of the scale. It is the basis or foundation upon which all the other notes rest, and from which they are reckoned.
3. What is the second note of the scale called?
The Supertonic. [Re in the Major and Si in the Minor mode.]
4. Why is it so called?
Because of its situation; being the next above the Tonic.
5. What is the third note of the scale called?
The Mediant. [Mi in the Major and Do in the Minor mode.]
6. Why is it so called?
Because it is midway between the Tonic and Dominant.
7. What is peculiar to the Mediant?
It forms in connexion with the Tonic the most important chord in harmony; and determines the nature of the mode.
8. What is the fourth note in the scale called?
The Subdominant. [Fa in the Major and Re in the Minor mode.]
9. Why is it so called?
Because it sustains the same relation to the Octave, which the Dominant sustains to the Tonic: being a fifth below the Octave, as the Dominant is a fifth above the Tonic.
10. What is the fifth note of the scale called?
The Dominant. [Sol in the Major and Mi in the Minor mode.]
11. Why is it so called?
Because of its importance in the scale, its constant occurrence, and its immediate connexion with the Tonic.
12. What is the sixth note of the scale called?
The Submediant. [La in the Major and *Fa* in the Minor mode.]
13. Why is it so called?
Because it is midway between the Subdominant and the Octave; or because it sustains the same relation to the Octave which the Mediant sustains to the Tonic.
14. What is the seventh note of the scale called?
The subtonic, or leading note. [Si in the Major and *Sol* in the Minor mode.]
15. Why is it so called?
Because it is only a Semitone below the Octave, and upon hearing it the ear naturally anticipates the Octave.
16. What is the eighth note of the scale called?
When considered in relation to the first it is called the Octave
17. What is the difference betwcen the Tonic and the Octave?
The difference consists only in the pitch; the Octave is essentially the same, being but a repetition of the Tonic, eight notes higher.
18. How may the Tonic or Key Note be known?
If the Signature be natural, C is the Tonic in the Major, and A in the Minor mode. If the Signature be formed by Sharps, the Tonic in the Major mode is always the first degree *above* the last Sharp of the Signature, and the Tonic in the Minor mode is always the first degree *below* the last sharp of the Signature. If the Signature be formed by Flats, the Tonic in the Major mode is always the third degree *below* the last flat of the signature, and the Tonic in the Minor mode is always the second degree *above* the last flat of the signature.

The last note in the Base is usually the Tonic, though not necessarily so.

19. How may the Minor Tonic be known from its relative Major?
By the leading note, which in the Minor mode is always formed by an accidental.

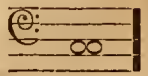
LESSON IX.

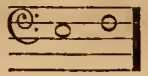
OF INTERVALS AND THEIR INVERSION.

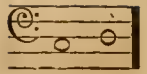
1. What is meant by an Interval?
   The distance from one sound to another.
2. What is the smallest practicable interval?
   A Semitone.
3. How many intervals are found in the Diatonic Scale?
   Fourteen.
4. What are they called?

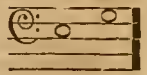
Unison.
Minor Second.
Major Second.
Minor Third.
Major Third.
Perfect Fourth.
Sharp Fourth.
Flat Fifth.
Perfect Fifth.
Minor Sixth.
Major Sixth
Minor Seventh.
Major Seventh.
Octave.

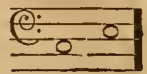
EXAMPLE.

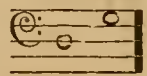
UNISON. This cannot properly be called an Interval, although in composition it is considered and treated as such; as C, C. Ex. 

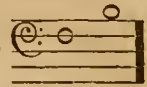
MINOR SECOND; as from E to F, consisting of one semitone. Ex 

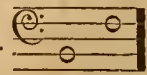
MAJOR SECOND; as from C to D, consisting of one tone. Ex. 

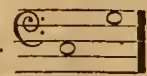
MINOR THIRD; (called also the *flat third* or *lesser third;*) as from E to G, consisting of one tone and one semitone. Ex. 

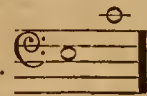
MAJOR THIRD; (called also *sharp third* or *greater third;*) as from C to E, consisting of two tones. Ex. 

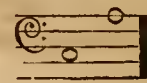
PERFECT FOURTH; as from D to G, consisting of two tones and one semitone. Ex. 

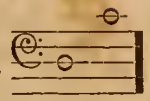
SHARP FOURTH; (called also *Tritonus;*) as from F to B, consisting of three tones. Ex. 

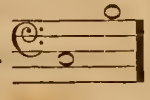
FLAT FIFTH; (called also *imperfect* or *false fifth;*) as from B to F, consisting of two tones and two semitones. Ex. 

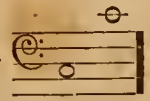
PERFECT FIFTH; as from C to G, consisting of three tones and one semitone. Ex. 

MINOR SIXTH; as from E to C, consisting of three tones and two semitones. Ex. 

MAJOR SIXTH; as from C to A, consisting of four tones and one semitone. Ex 

MINOR SEVENTH; (called also *flat seventh;*) as from D to C, consisting of four tones and two semitones. Ex. 

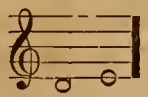
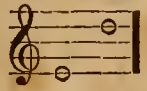
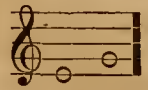
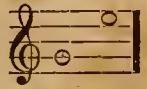
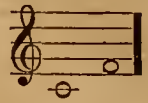
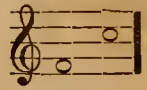
MAJOR SEVENTH; (called also *sharp seventh;*) as from C to B, consisting of five tones and one semitone. Ex. 

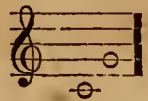
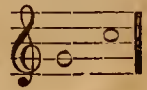
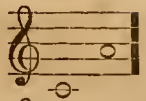
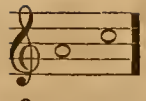
OCTAVE; as from C to C, consisting of five tones and two semitones. Ex. 

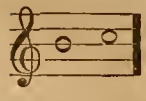
5. What is meant by the Inversion of Intervals?
When the lowest note of an Interval is placed an Octave higher, or when the highest note of an Interval is placed an Octave lower, such change is called Inversion.

EXAMPLE.

By Inversion

a Second becomes a Seventh,

a Third becomes a Sixth,

a Fourth becomes a Fifth, 

a fifth becomes a Fourth,

a Sixth  becomes a Third, 

a Seventh becomes a Second,

6. Which of the Diatonic intervals are called Consonant?
The Octave, Fifth, Perfect Fourth, Thirds and Sixths.
7. Which of the Diatonic intervals are called Dissonant?
The Seconds, Sevenths, and Sharp Fourth.

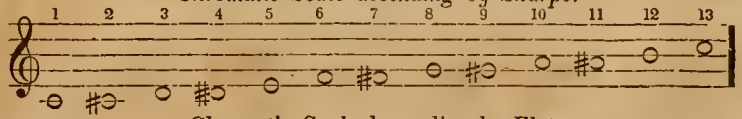
LESSON X.

OF THE CHROMATIC SCALE, &c.

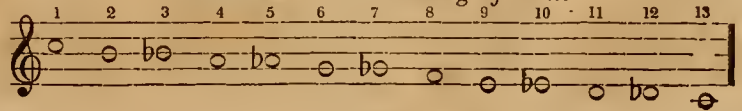
1. What is the Chromatic Scale?
A scale proceeding by Semitones only.
2. How is the Chromatic Scale formed?
By a Division of the Diatonic Scale into semitones; ascending by Sharps, and descending by Flats.
3. What syllable is used in singing this scale?
Ah.

EXAMPLE.

Chromatic Scale ascending by Sharps.



Chromatic Scale descending by Flats.



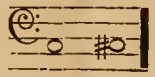
4. How many distinct sounds are there in the Chromatic Scale?
Twelve.

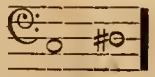
5. How may the Diatonic Scale be formed upon each of these as a Tonic or Key Note?
By the use of Sharps or Flats. (See Lesson vii. Ques. 28, and Ex. page xvii.)

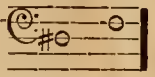
OF CHROMATIC INTERVALS.

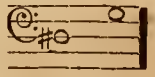
6. What are Chromatic Intervals?
Such Intervals as are derived from the Chromatic Scale.

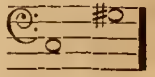
7. What are they?

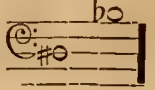
Extreme Sharp, or Superfluous, Unison; as from C to C♯. Ex. 

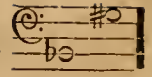
Extreme Sharp, or Superfluous, Second; as from C to D♯. Ex. 

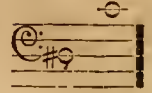
Extreme Flat, or Diminished, Third; as from D♯ to F. Ex. 

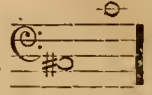
Extreme Flat, or Diminished, Fourth; as from D♯ to G. Ex. 

Extreme Sharp, or Superfluous, Fifth; as from C to G♯. Ex. 

Extreme Flat, or Diminished, Sixth; as from D♯ to B♭. Ex. 

Extreme Sharp, or Superfluous, Sixth; as from B♭ to G♯. Ex. 

Extreme Flat, or Diminished, Seventh; as from D♯ to C. Ex. 

Extreme Flat, or Diminished, Octave; as from C♯ to C. Ex. 

NOTE. The Scale is also subdivided into smaller intervals called *Dieses*, or *Quarter Tones*, as from C♯ to D♭; or from G♯ to A♭, &c. and thus divided, it is called the ENHARMONIC SCALE. These distinctions, however, although theoretically important, are of little practical utility; since upon keyed instruments, as the Organ, or Piano Forte, the extreme sharp second, is the same as the Minor Third; the extreme flat third is the same as the Major Second, &c. and the same key is used for C♯ and D♭—G♯ and A♭, &c.

It is believed that, with the assistance of a judicious instructer, the foregoing principles will be sufficient for all the purposes of vocal performance. To such as wish to become acquainted with the Theory of Music, Callcott's Musical Grammar, Kollman's Essay on Musical Harmony, and Burrow's Thorough Base Primer, are recommended as the best works which have been published in this country.

EXPLANATION OF MUSICAL TERMS.

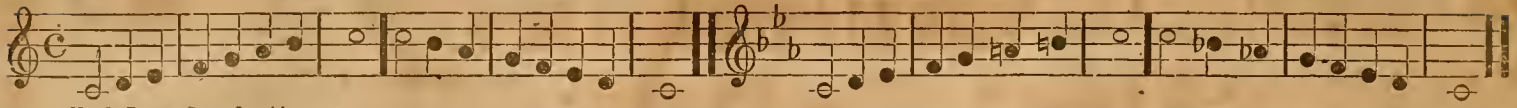
A, signifies in, for, at, with, &c,
Adagio (or Ado.) signifies the slowest time.
Ad libitum, at pleasure.
Affettuoso, in a style of execution adapted to express affection, tenderness, supplication and deep emotion.
Allegro, a brisk and sprightly movement
Allegretto, less quick than Allegro.
Alto, Counter, or high Tenor.
Amoroso, in a soft and delicate style
Andante, with distinctness. As a mark of time, it implies a medium between the Adagio and Allegro movements.
Andantino, quicker than Andante.
Anthem, a passage or passages of scripture set to music.
A tempo, in time.
Assai, generally used with some other word to denote an increase or diminution of the time of the movement; as *Adagio Assai*, more slow; *Allegro Assai*, more quick.
Base, the lowest part in harmony.
Bis, this term denotes a repetition of a passage in music.
Brilliante, signifies that the movement is to be performed in a gay, showy and sparkling style.
Cantabile, elegant, graceful, melodious.
Canto, song; or, in choral compositions, the leading melody.
Canto fermo, plain song.
Chorus, a composition or passage designed for a full choir.
Chromatic, a term given to accidental semitones.
Con, with.
Con furia, with boldness.
Crescendo, *Cres.* or <, with an increasing sound
Con spirito, with spirit.
Da Capo, or *D. C.*, close with the first strain.
Del segno, from the sign.
Diminuendo, *Dim.* or >, with a decreasing sound.
Dirge, a piece composed for funeral occasions.
Divoto, in a solemn and devout manner.
Duetto, or *Duet*, music consisting of two parts.
Dolce, sweetness, softness, gentleness, &c.
E, and.
Expression, that quality of composition, from which we receive a kind of sentimental appeal to our feelings.
Expressivo, with expression.
Forte, strong and full.
Fortissimo, very loud.
Fugue, or *Fuge*, a piece in which one or more of the parts lead, and the rest follow in different intervals of time, and in the same or similar melody.
Forzando, [or *fz.*] the notes over which it is placed are to be boldly struck with strong emphasis.
Giusto, in an equal, steady, and just time.
Grave, *Gravemente*, deep emotion.
Grazioso, graceful; a smooth and gentle style of execution approaching to piano.
Harmony, an agreeable combination of musical sounds, or different melodies, performed at the same time.
Interlude, an instrumental passage introduced between two vocal passages.
Interval the distance between any two sounds.
Largo, somewhat quicker than *Grave*.
Larghetto, not so slow as *Largo*.
Legato, signifies that the notes of the passage are to be performed in a close, smooth and gliding manner.
Lento, *Lentemente*, slow.
Ma, not.
Ma non troppo, not too much, not in excess.
Melody, an agreeable succession of sounds.
Men, less.
Mezza voce, with a medium fulness of tone.
Mezza, half, middle, mean.
Moderato between Andante and Allegro.
Motto, much.
Non, not.——*Non troppo presto*, not too quick.
Oratorio, a species of Musical Drama, consisting of airs, recitatives, duets, trios, choruses, &c.
Overture, in dramatic music is an instrumental composition, which serves as an introduction.
Orchestra, the place or band of musical performances.
Pastorale, a composition generally written in measure of 6-4 or 6-8, the style of which is soothing, tender and delicate.
Piano, or *Pia*, soft.
Pianissimo, *Pianiss*, or *PP*, very soft
Poco, little, somewhat.
Pomposo, grand, dignified.
Presto, quick.
Prestissimo, very quick.
Quartetto, a composition consisting of parts, each of which occasionally takes the leading melody.
Quintetto, music composed in five parts, each of which occasionally takes the leading melody.
Recitative, a sort of style resembling speaking.
Rippienno, full.
Semprc, throughout; as *sempre pinno*, soft throughout.
Soprano, the Treble or higher voice part.
Sostenuto, sustaining the sounds to the utmost of their nominal length.
Staccato, the opposite to Legato; requiring a short, articulate, and distinct style of performance.
Senzo, without; *Scaza Orgoao*, without the Organ.
Siciliano, a composition written in measure of 6-4, or 6-8, to be performed in a slow and graceful manner.
Soave, agreeable, pleasing.
Spirituoso, with spirit.
Solo, a composition designed for a single voice or instrument, Vocal solos, duets, &c. in modern music, are usually accompanied with instruments.
Subito, quick.
Symphony, a passage to be executed by instruments, while the vocal performers are silent.
Tacit, be silent.
Tardo, slowly.
Mempo, time.
Tasto Solo, denotes that the movement should be performed with no other chords than unisons and octaves.
Trio, a composition for three voices.
Tutti, all, all together.
Veloce, quick.
Vigoroso, with energy.
Verse, one voice to a part.
Vivace, in a brisk and lively manner.
Volti, turn over.

LESSONS FOR THE EXERCISE OF THE VOICE.*

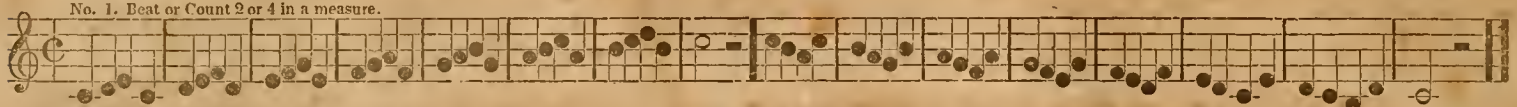
Beat or Count 4 in a measure.

Ascending Scale—Major Mode—Descending Scale—Minor Mode.

Ascending Scale—Minor Mode--Descending Scale—Minor Mode.



No. 1. Beat or Count 2 or 4 in a measure.



No. 2.

No. 3.

EXERCISES FOR BEATING TIME.

No. 1. Beat 4 in a measure.

No. 2.

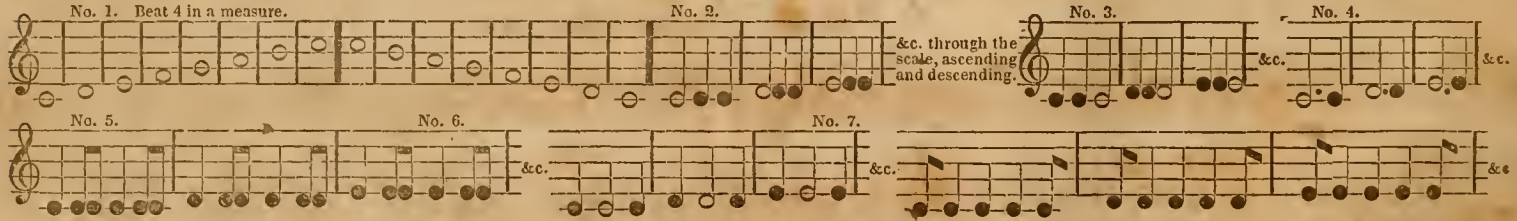
&c. through the scale, ascending and descending.

No. 3.

&c.

No. 4.

&c.



No. 5.

No. 6.

&c.

No. 7.

&c.

&c

No. 8.

&c.

No. 9.

&c.

No. 10.

&c.

No. 11.

&c

No. 12.

&c.

No. 13.

&c.

No. 14.

&c.

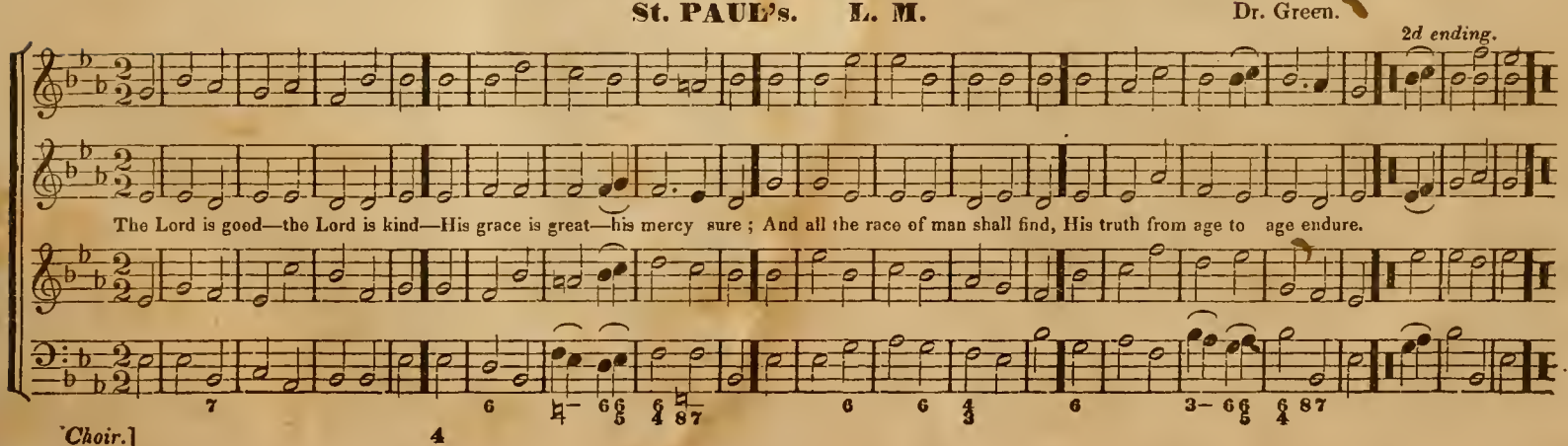
No. 15.

*These and similar lessons, varied at the discretion of the teacher, should form a part of every day's practice.

THE CHOIR:

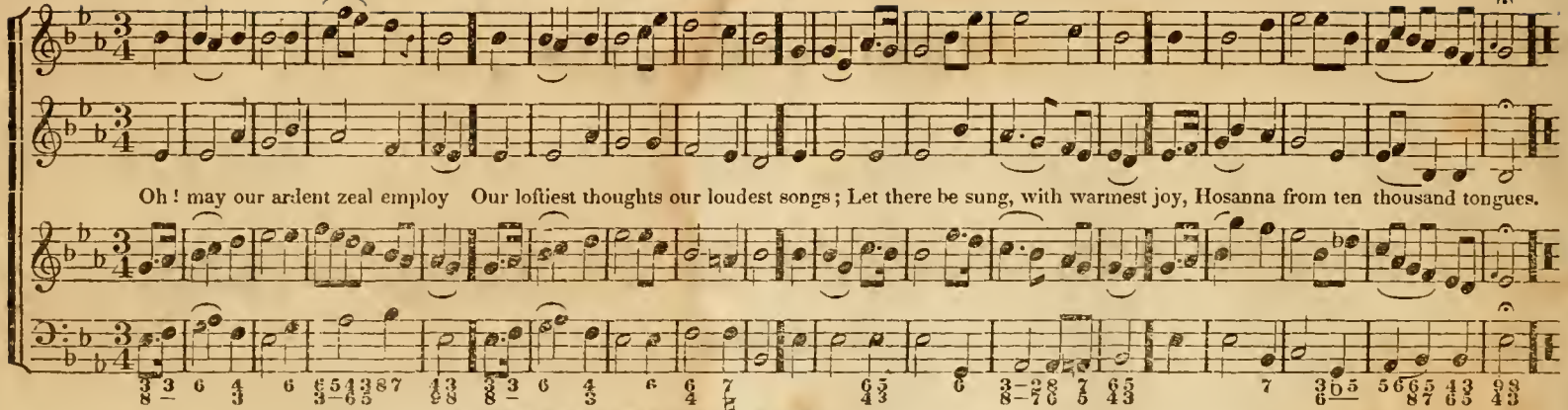
OR

UNION COLLECTION OF CHURCH MUSIC.

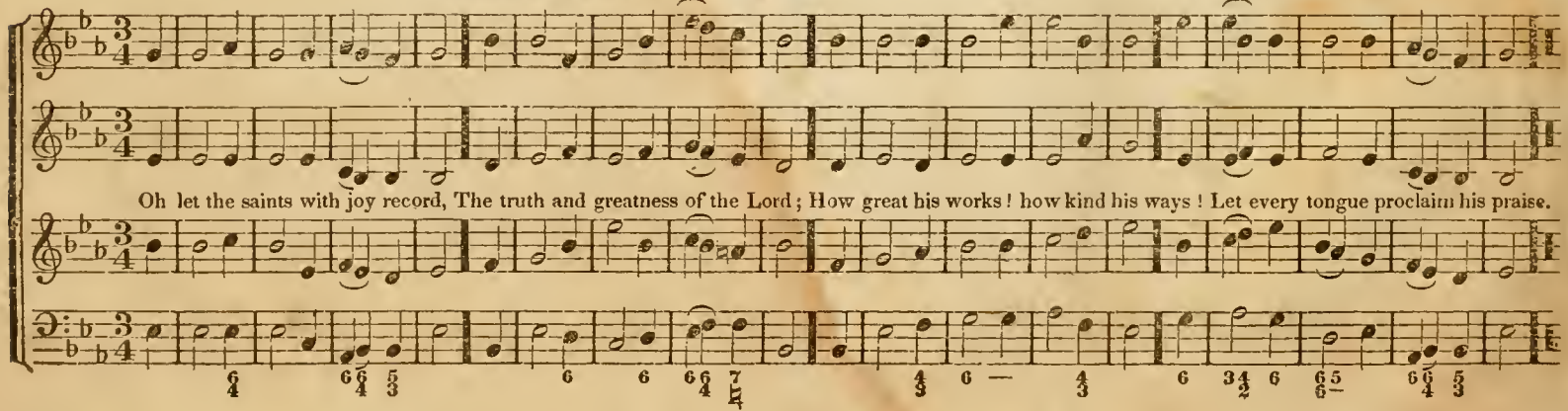

St. PAUL's. L. M.
Dr. Green.
2d ending.
The Lord is good—the Lord is kind—His grace is great—his mercy sure; And all the race of man shall find, His truth from age to age endure.
Choir.]
4

BALLSTOWN. L. M.

Arranged from Cramer.

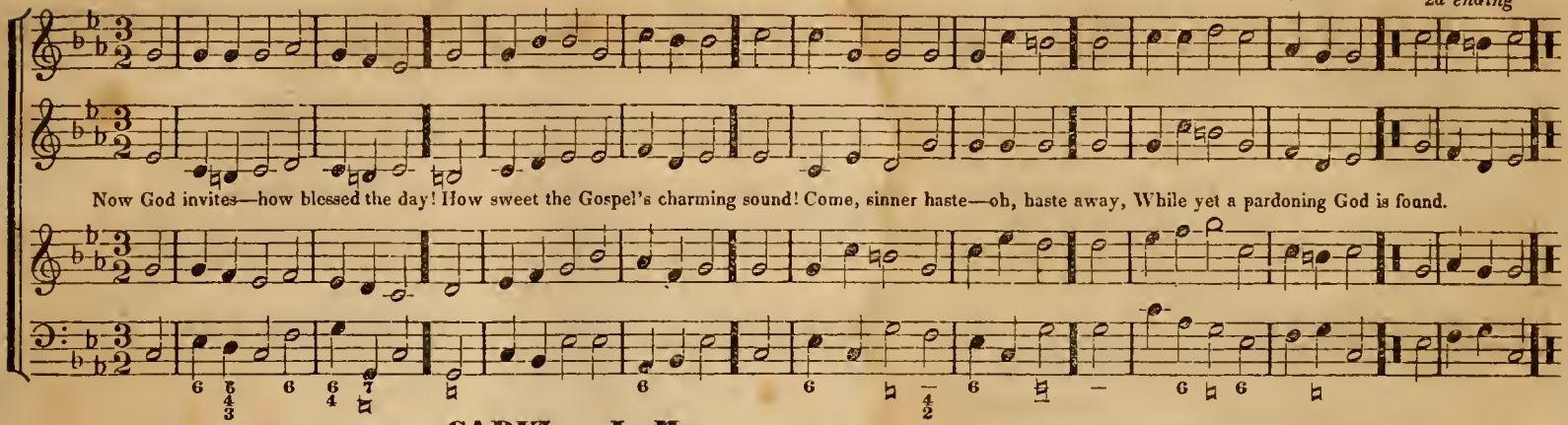

Oh! may our ardent zeal employ Our loftiest thoughts our loudest songs; Let there be sung, with warmest joy, Hosanna from ten thousand tongues.

FARNSWORTH. L. M.

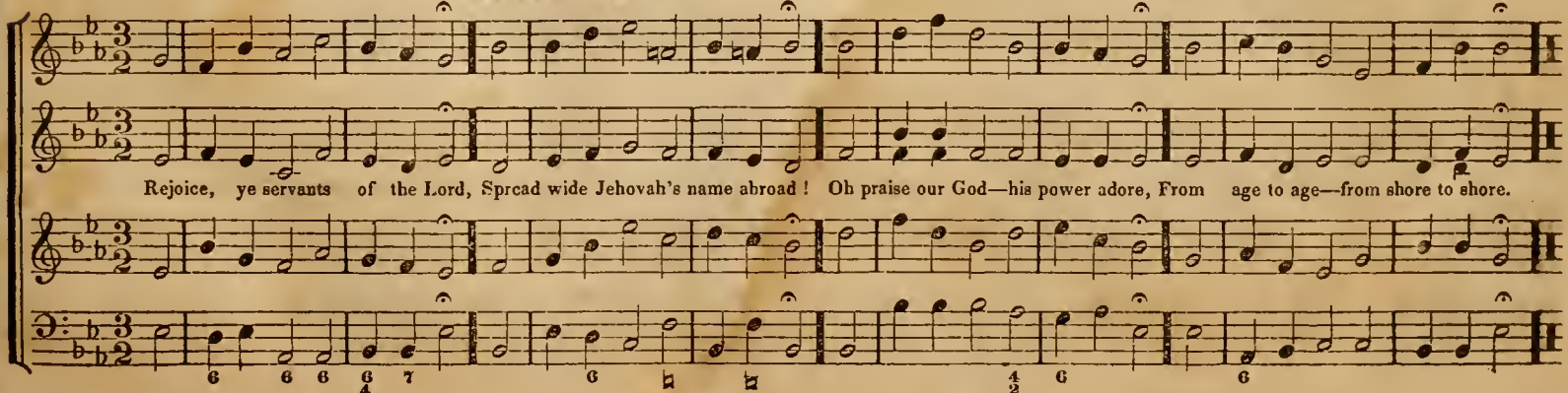

Oh let the saints with joy record, The truth and greatness of the Lord; How great his works! how kind his ways! Let every tongue proclaim his praise.

CABOT. L. M.

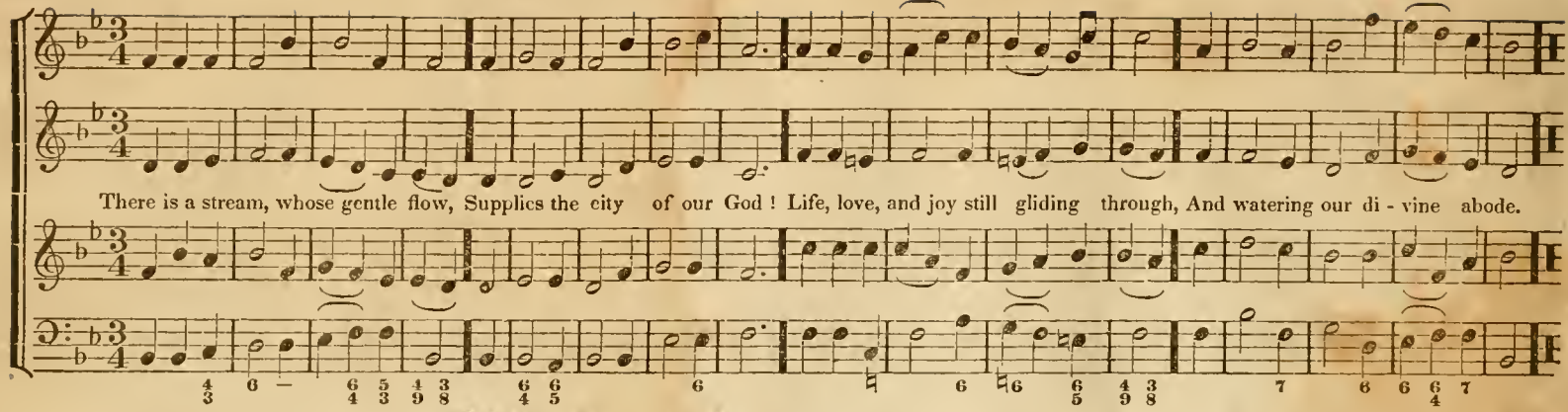
2d ending


Now God invites—how blessed the day! How sweet the Gospel's charming sound! Come, sinner haste—oh, haste away, While yet a pardoning God is found.

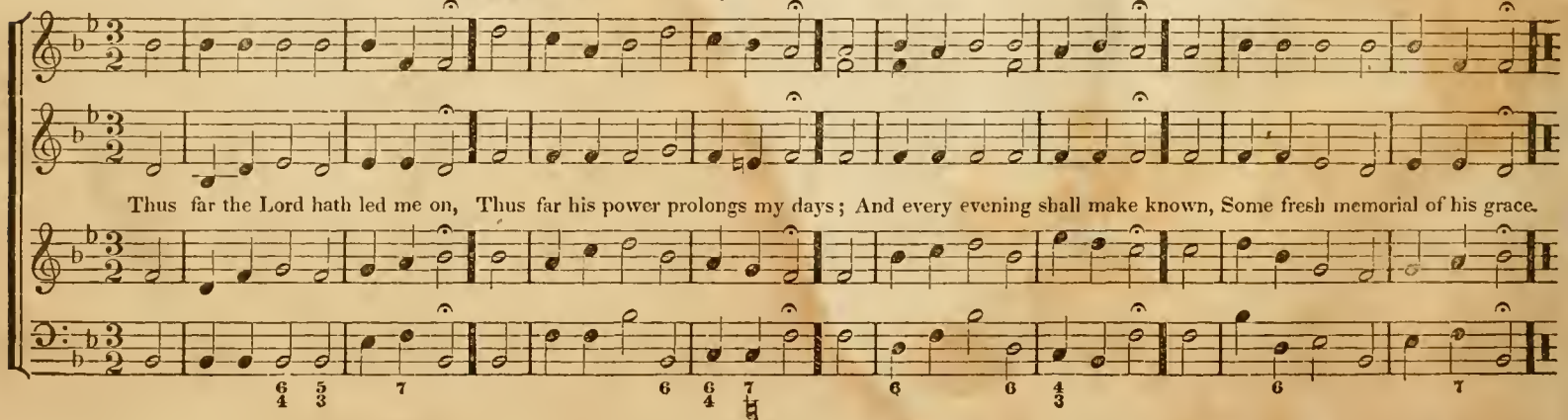
CADIZ. L. M.


Rejoice, ye servants of the Lord, Spread wide Jehovah's name abroad! Oh praise our God—his power adore, From age to age—from shore to shore.

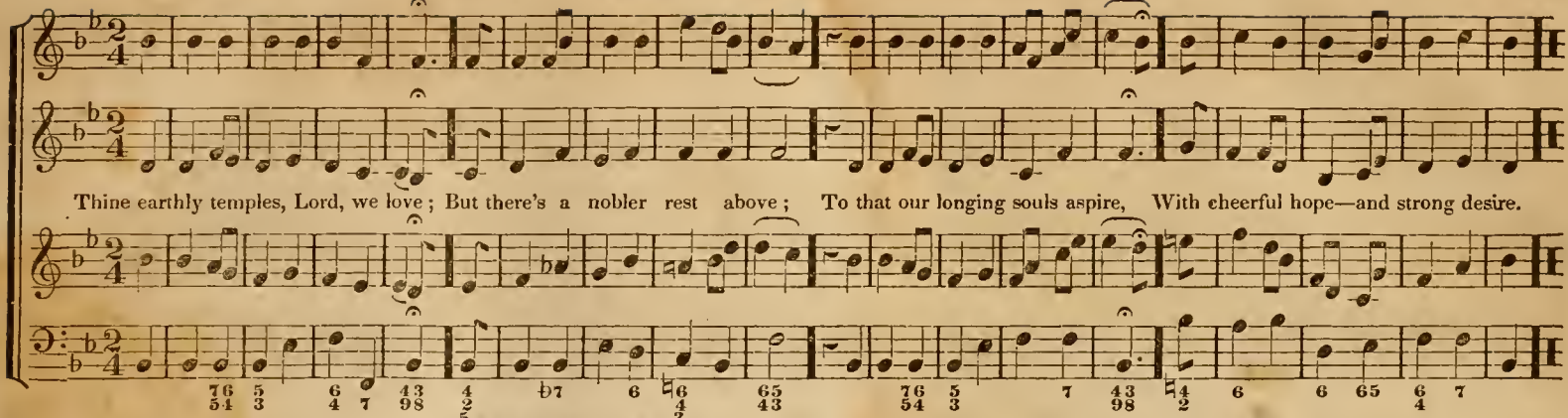
DALTON. L. M.


There is a stream, whose gentle flow, Supplies the city of our God! Life, love, and joy still gliding through, And watering our di - vine abode.

HEBRON. L. M.

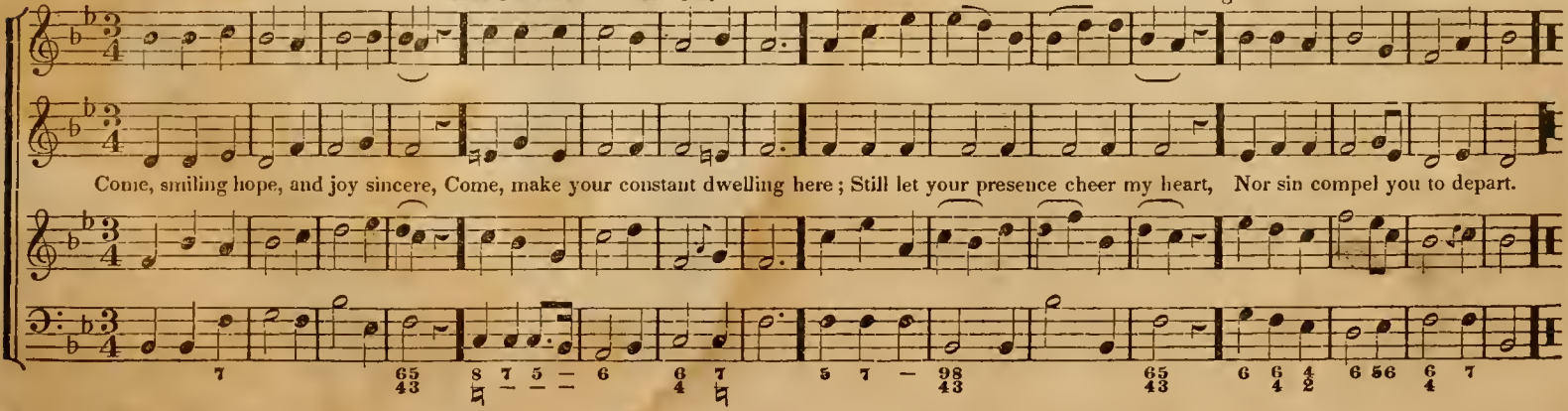

Thus far the Lord hath led me on, Thus far his power prolongs my days; And every evening shall make known, Some fresh memorial of his grace.

EARL. L. M.

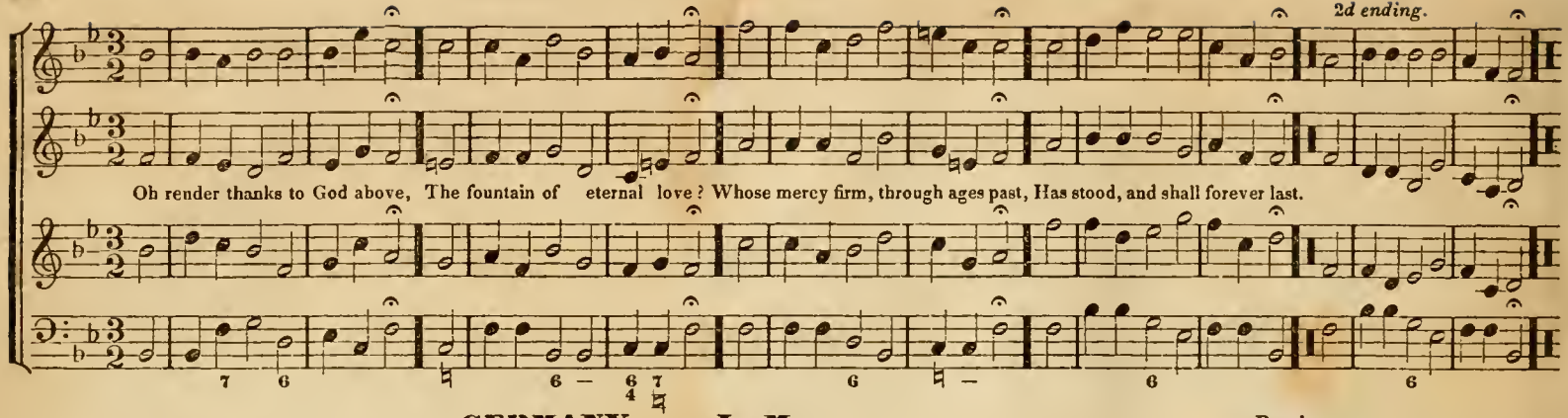

Thine earthly temples, Lord, we love; But there's a nobler rest above; To that our longing souls aspire, With cheerful hope—and strong desire.

EASTON. L. M.

Arranged from Mozart.

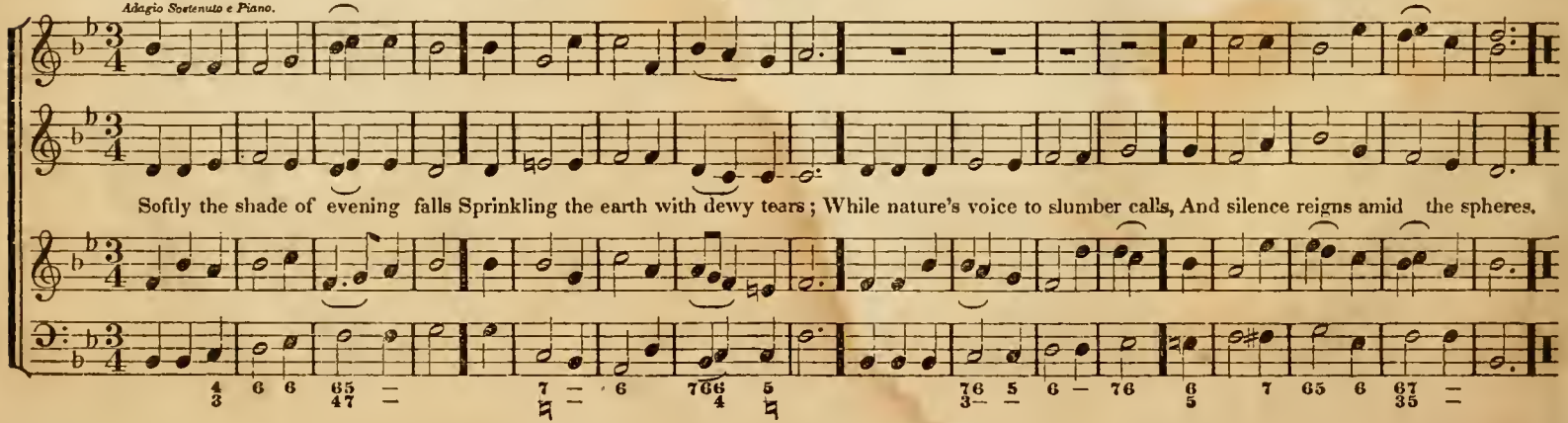

Come, smiling hope, and joy sincere, Come, make your constant dwelling here; Still let your presence cheer my heart, Nor sin compel you to depart.

FARMINGTON. L. M.


2d ending.
Oh render thanks to God above, The fountain of eternal love? Whose mercy firm, through ages past, Has stood, and shall forever last.

GERMANY. L. M.

Beethoven.


Adagio Sostenuto e Piano.
Softly the shade of evening falls Sprinkling the earth with dewy tears; While nature's voice to slumber calls, And silence reigns amid the spheres.

WARD. L. M.

Legato e Piano. *2d ending.*

There is a stream, whose gentle flow Supplies the city of our God! Life, love, and joy still gliding through, And watering our divine abode.

ILLINOIS. L. M.

Con Spirito.

With all my powers of heart and tongue, I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song, and join the praise.

Show pity, Lord, O Lord forgive! Let a repenting rebel live! Are not thy mercies large and free? May not a sinner trust in thee?

KEENE. L. M. Church Psalmody, Hymn 231.

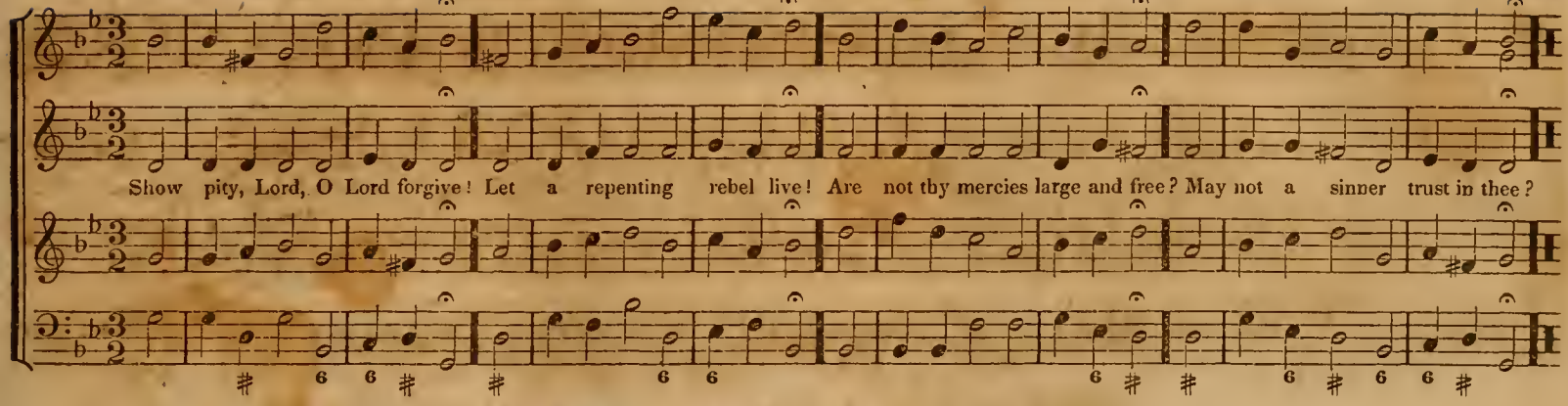
1. Hark! from the cross a voice of peace, Bids Sinai's awful thunders cease! Sinner! that voice of love obey, From Christ, the true and living way.

2. How else his presence wilt thou bear, When he in judgment shall appear? When slighted love to wrath shall turn, And all the earth like Sinai burn?

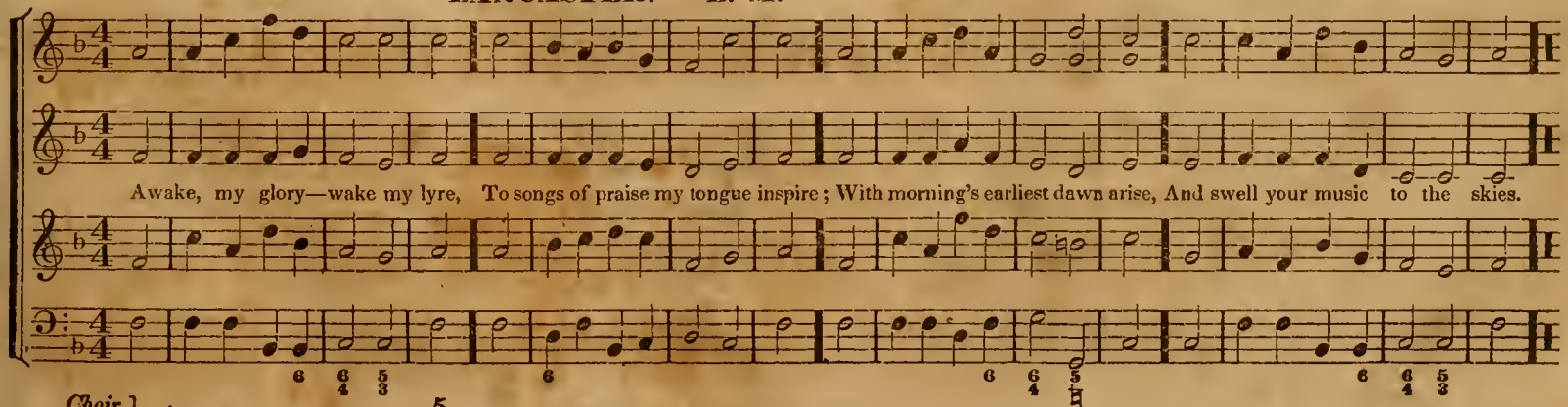
3. Now from the cross a voice of peace, Bids Sinai's awful thunder cease— O sinner, while 'tis called to - day, That voice of saving love obey.

SUNDERLAND. L. M.

Altered from a tune called Babylon.

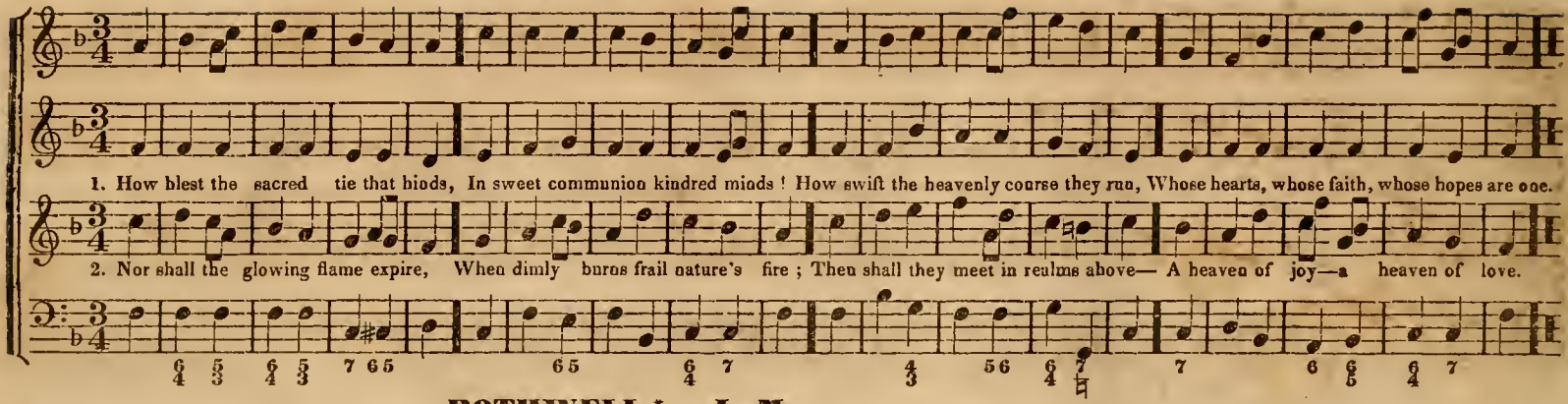


LANCASTER. L. M.

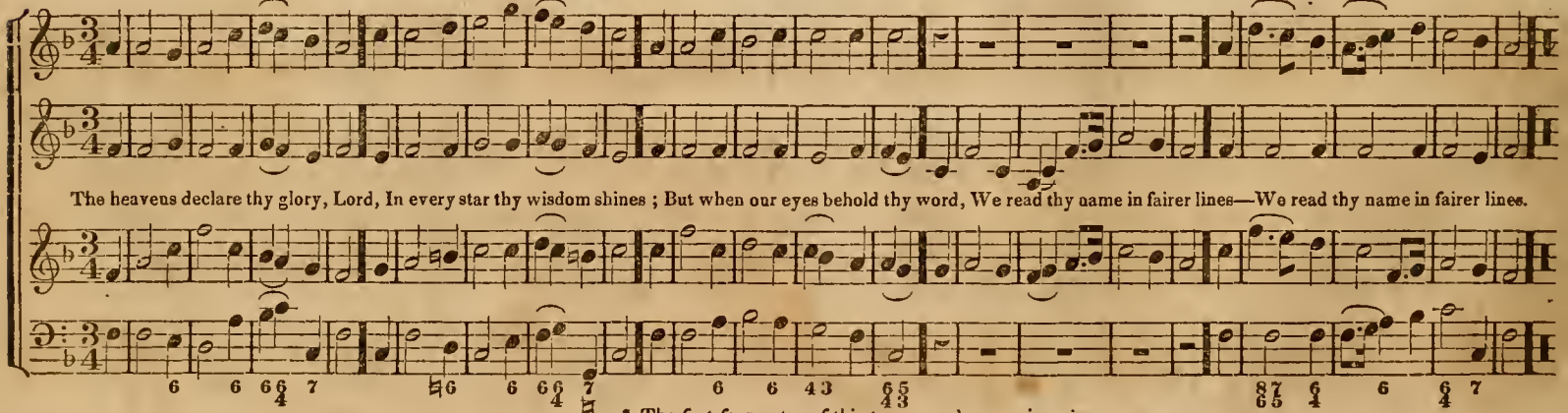

Awake, my glory—wake my lyre, To songs of praise my tongue inspire; With morning's earliest dawn arise, And swell your music to the skies.

MAGEE. L. M.

Arranged from Naumann.


1. How blest the sacred tie that binds, In sweet communion kindred minds ! How swift the heavenly course they run, Whose hearts, whose faith, whose hopes are one.
2. Nor shall the glowing flame expire, When dimly burns frail nature's fire ; Then shall they meet in realms above— A heaven of joy—a heaven of love.

ROTHWELL.* L. M.


The heavens declare thy glory, Lord, In every star thy wisdom shines ; But when our eyes behold thy word, We read thy name in fairer lines—We read thy name in fairer lines.

* The first four notes of this tune may be sung in unison.

ORFORD. L. M.

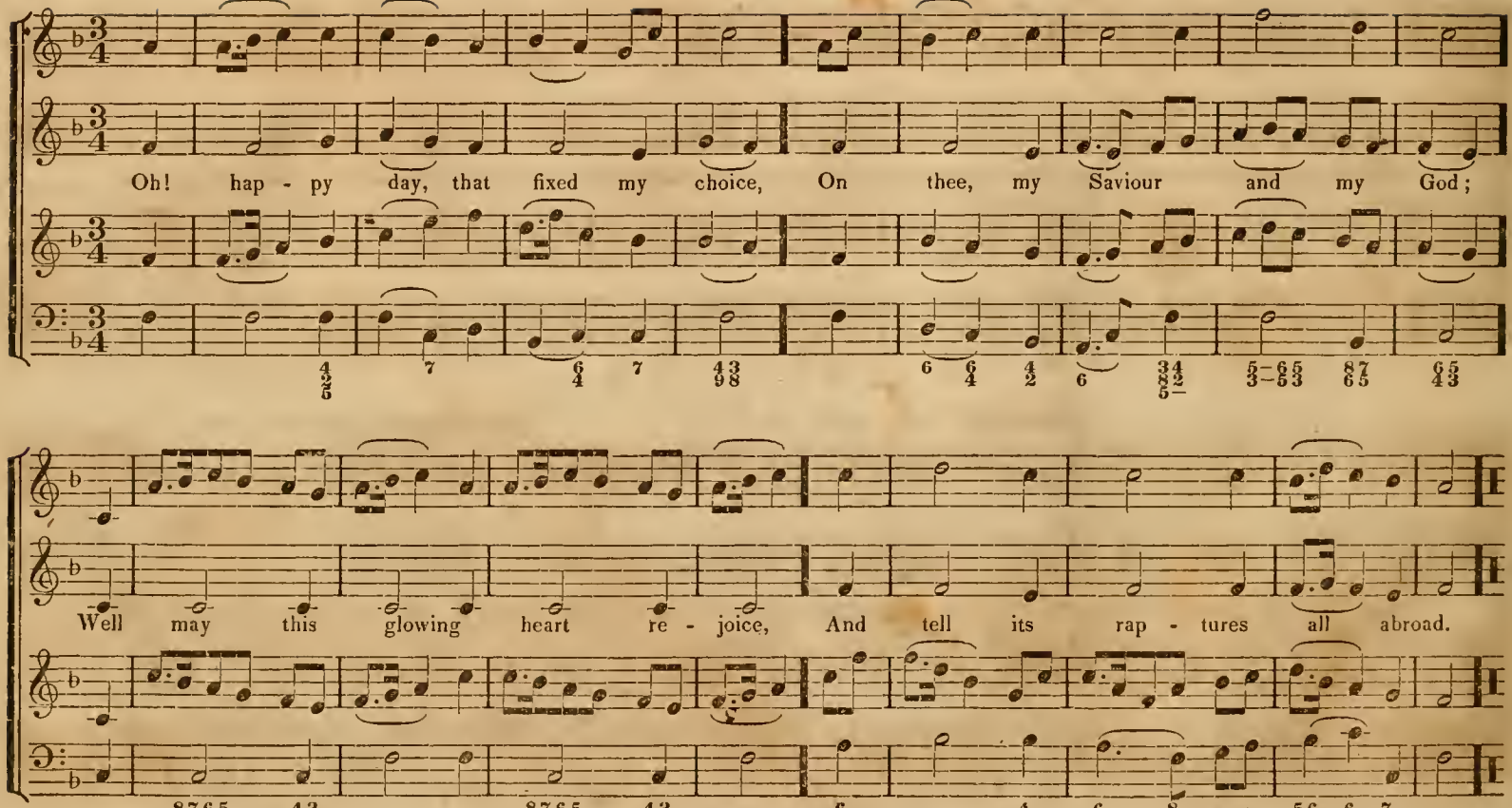
How sweet the light of sabbath eve! How soft the sunbeam lingering there! Those sacred hours this low earth leave, And rise on wings of faith and prayer.

LYMAN. L. M.

Church Psalmody, Ps. 66, 1st Pt.

Jesus demands the voice of joy, Loud through the land let triumph ring; His honors should your songs employ, Let glorious praises hail the King.

SAFFORD. L. M.


Oh! hap - py day, that fixed my choice, On thee, my Saviour and my God;
Well may this glowing heart re - joice, And tell its rap - tures all abroad.

QUEBEC. L. M.

Thou, whom my soul admires, above All earthly joy all earthly love—Tell me, dear Shepherd, let me know, Where do thy sweetest pastures grow—Where do, &c

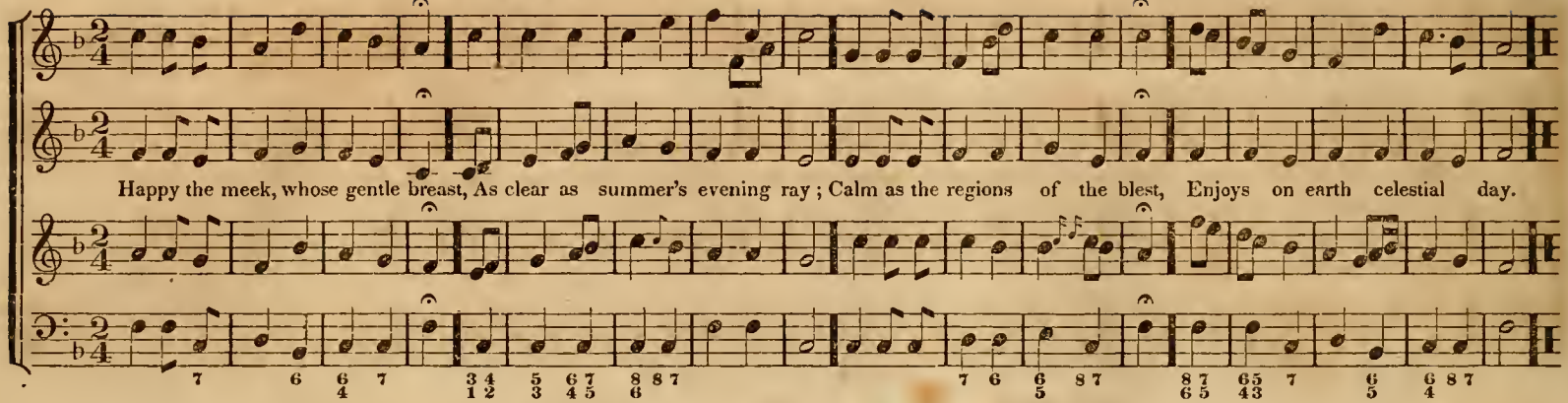
NAZARETH. L. M.

Arranged from a Gregorian Hymn.

Return, my soul, and sweetly rest, On thy Almighty Father's breast; The bounties of his grace a - dore, And count his wondrous mercies o'er.

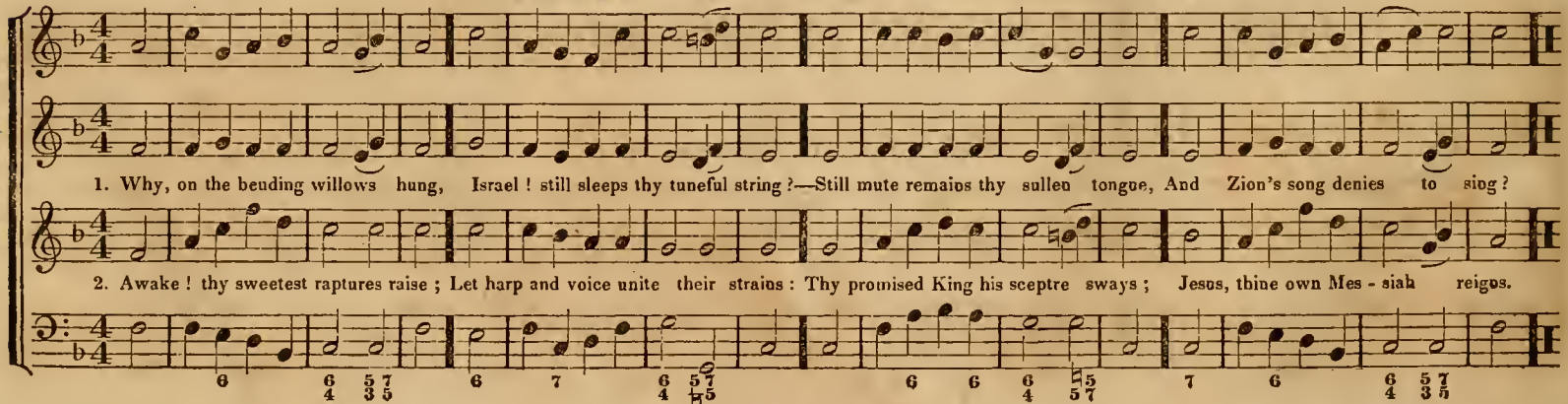
PARKER. L. M.

S. Webbe, Sen.


Happy the meek, whose gentle breast, As clear as summer's evening ray ; Calm as the regions of the blest, Enjoys on earth celestial day.

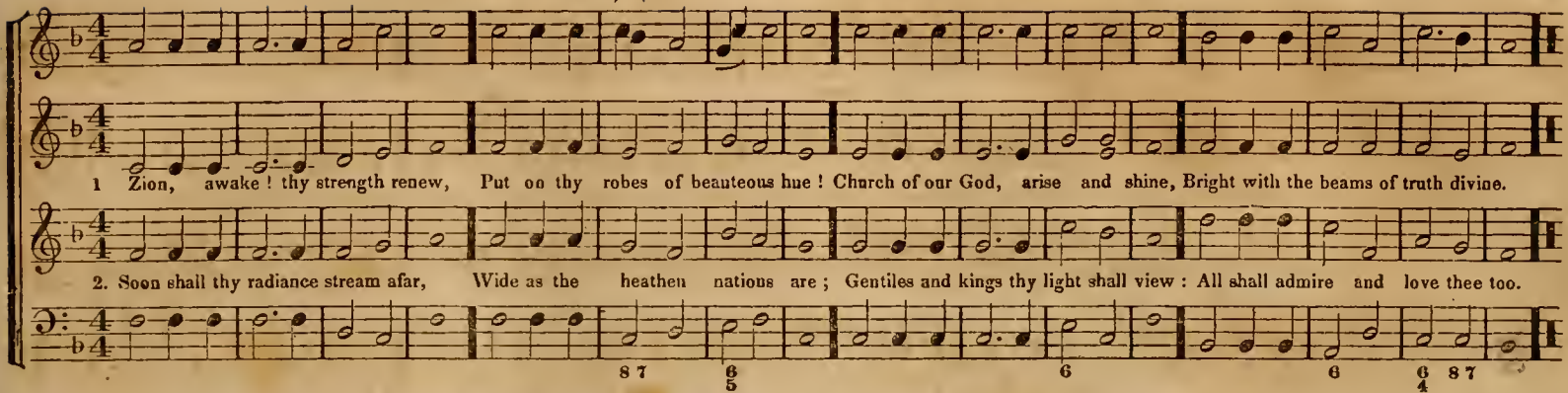
RANDOLPH. L. M.

Church Psalmody, Ps. 137, 3d Pt.


1. Why, on the beuding willows hung, Israel ! still sleeps thy tuneful string ?—Still mute remains thy sullen tongue, And Zion's song denies to sing ?
2. Awake ! thy sweetest raptures raise ; Let harp and voice unite their strains : Thy promised King his sceptre sways ; Jesus, thine own Mes - siah reigns.

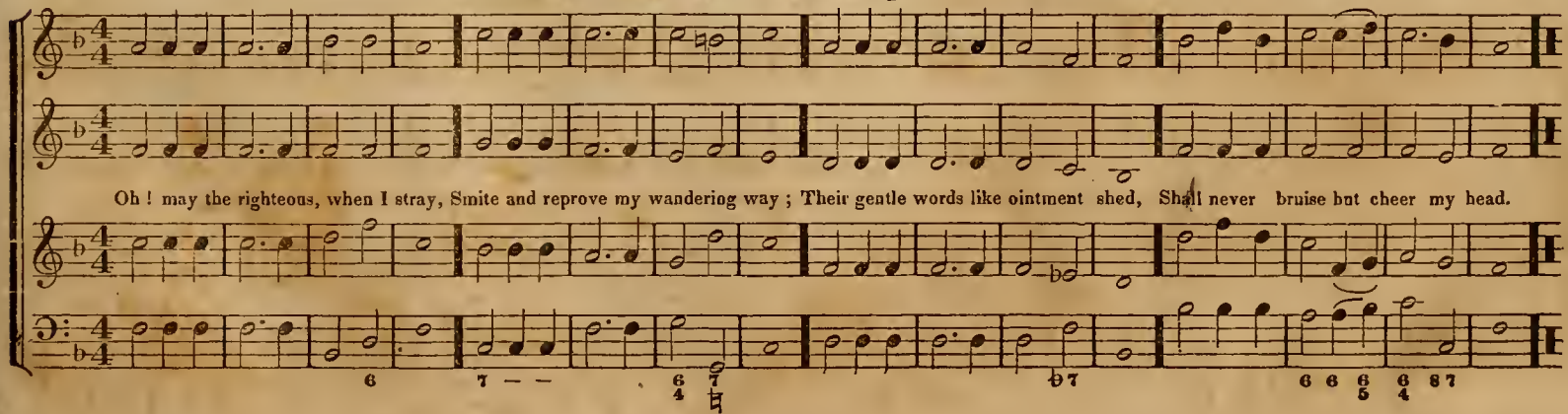
BERNARD. L. M. [Chant.]

Langdon.


1 Zion, awake ! thy strength renew, Put on thy robes of beauteous hue ! Church of our God, arise and shine, Bright with the beams of truth divine.
2. Soon shall thy radiance stream afar, Wide as the heathen nations are ; Gentiles and kings thy light shall view : All shall admire and love thee too.

TALBOT. L. M. [Chant.]

C. Zeuner.


Oh ! may the righteous, when I stray, Smite and reprove my wandering way ; Their gentle words like ointment shed, Shall never bruise but cheer my head.

BRENTFORD. L. M.

2d ending to Quito.

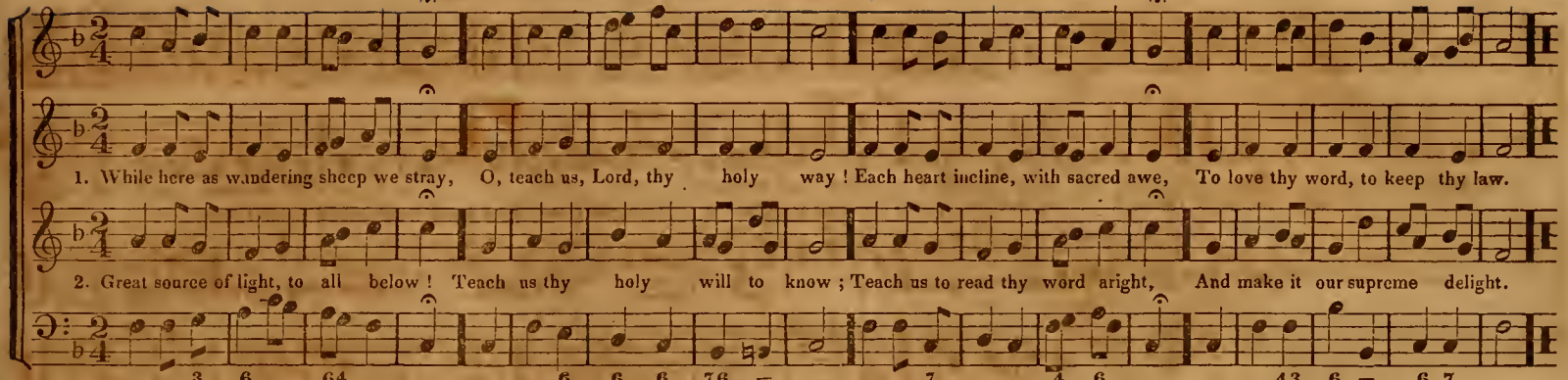
2d Treble. *Alto.*

Be all my heart, and all my days, Devoted to my Saviour's praise; And let my glad o - bedience prove, How much I owe—how much I love.

QUITO. L. M.

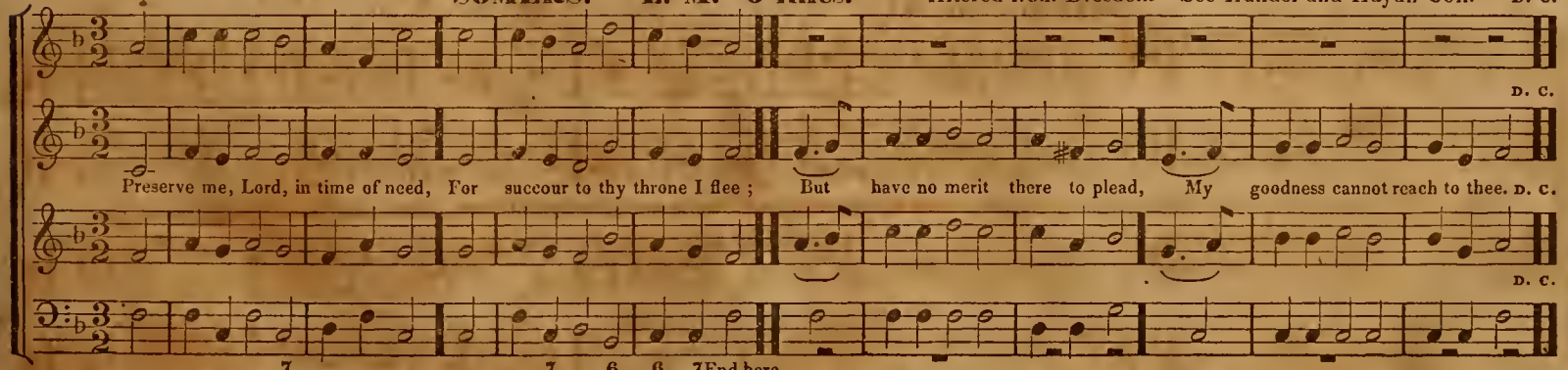
Who is this stranger in distress, That travels through this wilderness? Oppressed with sorrow and with sins, On her beloved Lord she leans—On her beloved, &c.

GORDON. L. M.

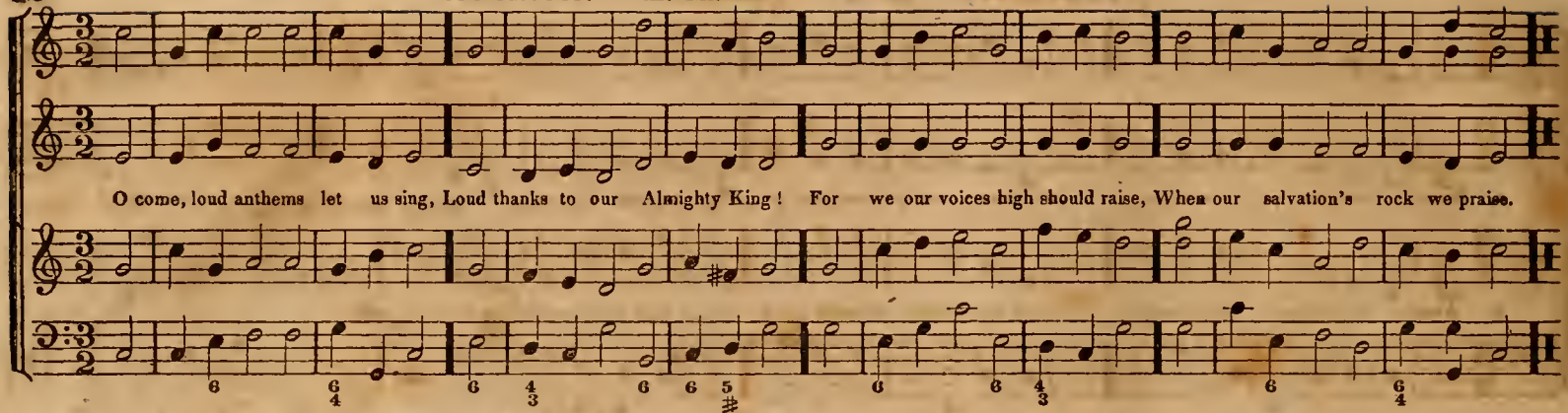
Arranged from Rousseau.

1. While here as wandering sheep we stray, O, teach us, Lord, thy holy way ! Each heart incline, with sacred awe, To love thy word, to keep thy law.
2. Great source of light, to all below ! Teach us thy holy will to know ; Teach us to read thy word aright, And make it our supreme delight.

SOMERS. L. M. 6 lines.

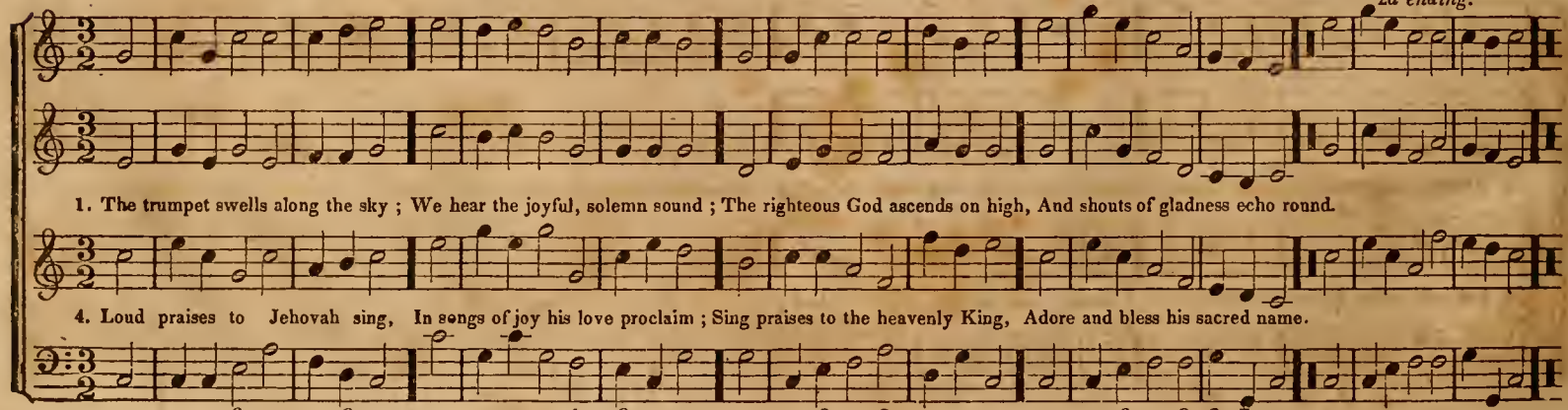
Altered from Dresden.—See Handel and Haydn Coll.

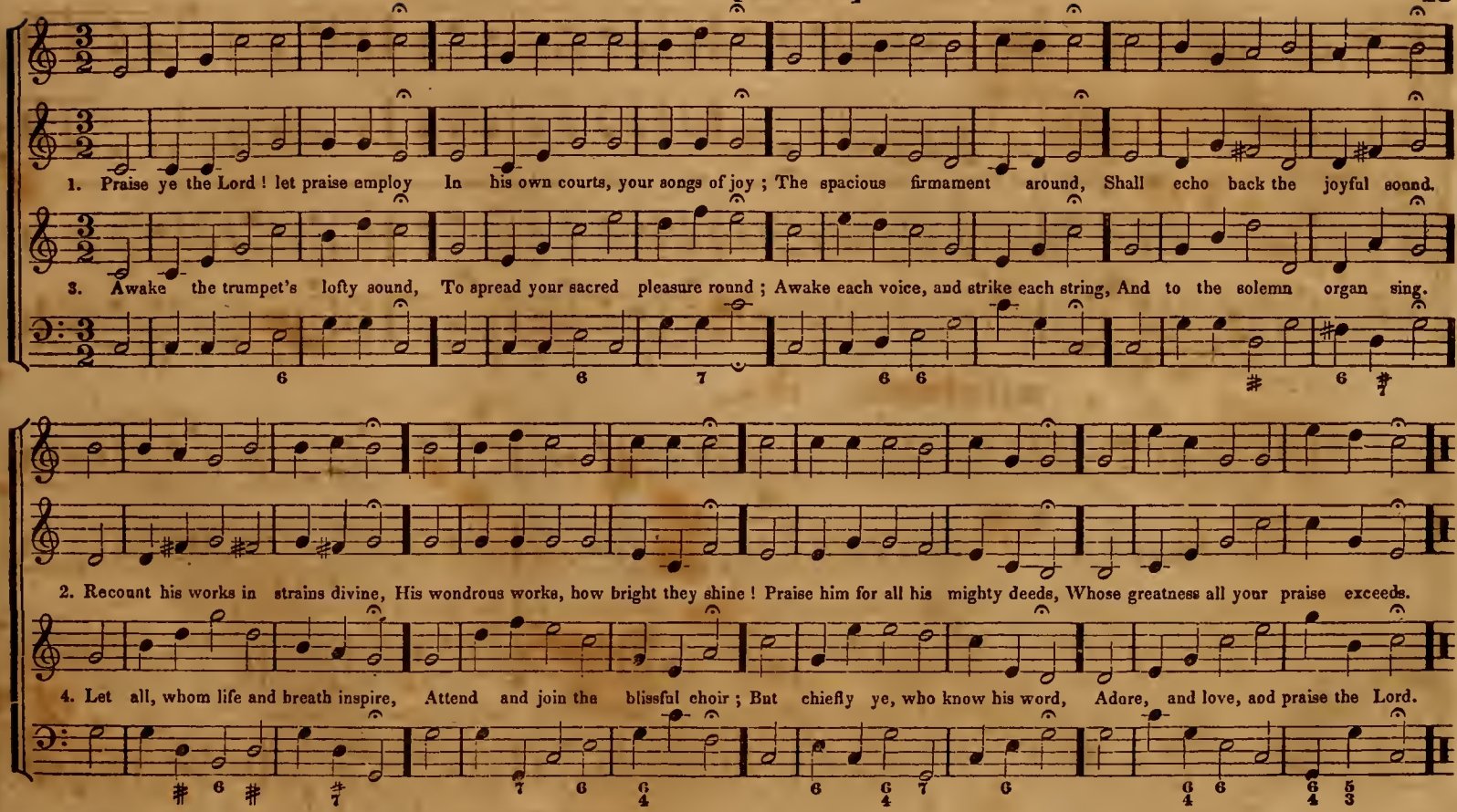

D. C.
Preserve me, Lord, in time of need, For succour to thy throne I flee ; But have no merit there to plead, My goodness cannot reach to thee.
D. C.
D. C.
End here.

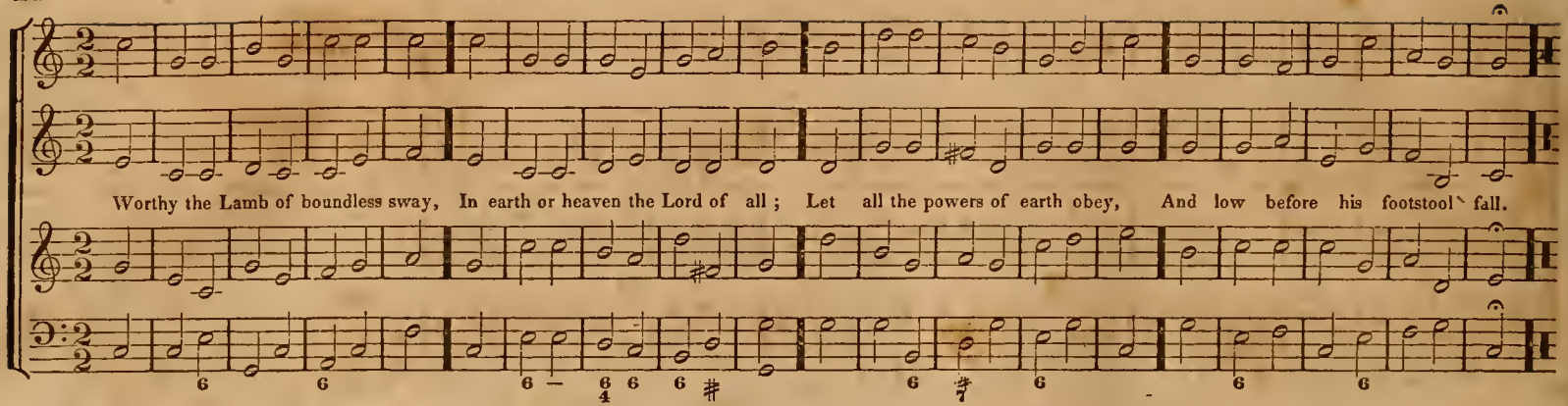
Choir.

WALTON. L. M.

O come, loud anthems let us sing, Loud thanks to our Almighty King! For we our voices high should raise, When our salvation's rock we praise.

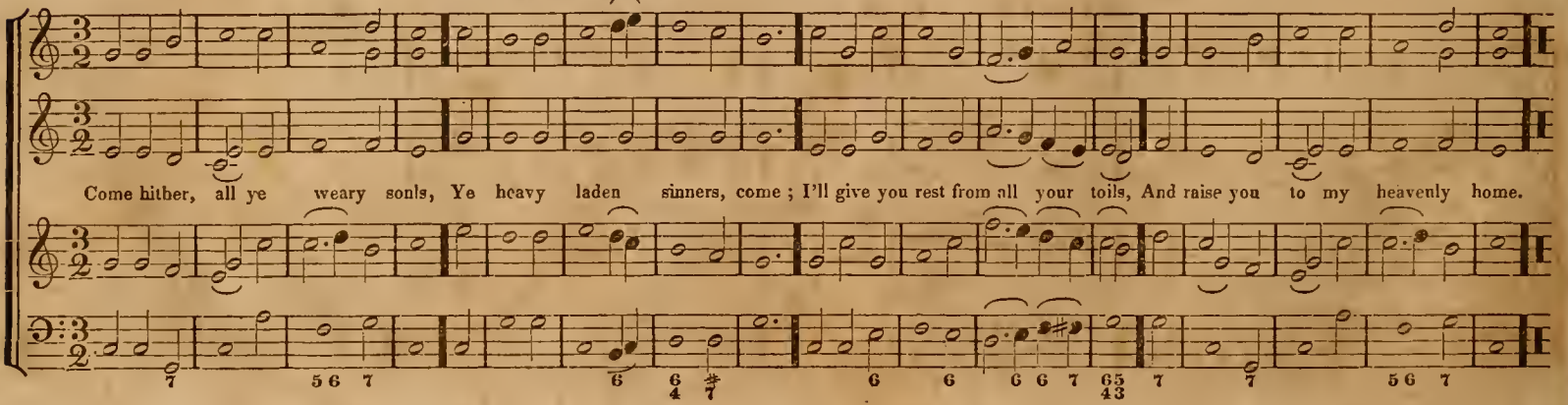
BALTIMORE. L. M.


2d ending.
1. The trumpet swells along the sky; We hear the joyful, solemn sound; The righteous God ascends on high, And shouts of gladness echo round.
4. Loud praises to Jehovah sing, In songs of joy his love proclaim; Sing praises to the heavenly King, Adore and bless his sacred name.

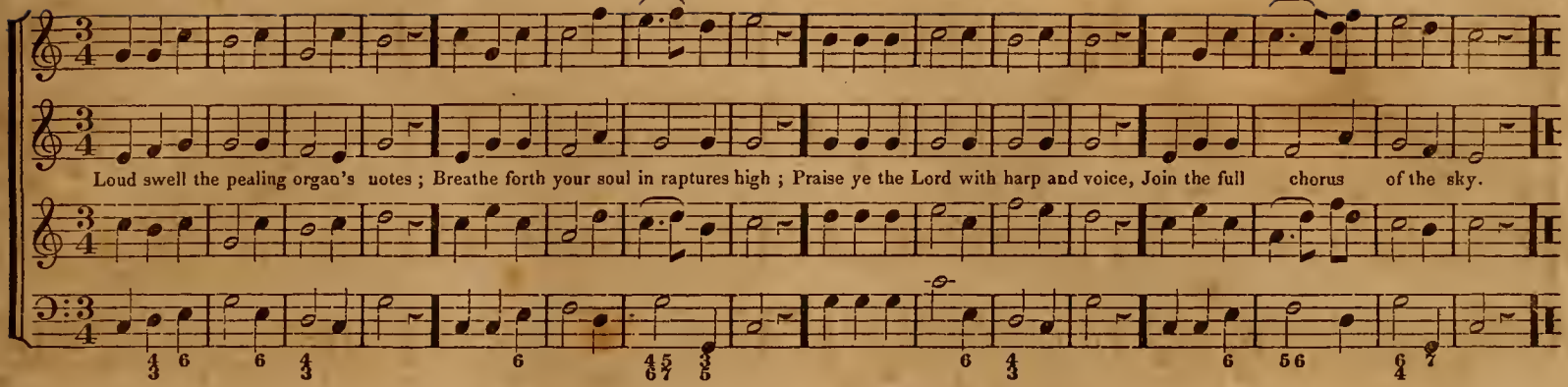

1. Praise ye the Lord ! let praise employ In his own courts, your songs of joy ; The spacious firmament around, Shall echo back the joyful sound.
3. Awake the trumpet's lofty sound, To spread your sacred pleasure round ; Awake each voice, and strike each string, And to the solemn organ sing.
2. Recount his works in strains divine, His wondrous works, how bright they shine ! Praise him for all his mighty deeds, Whose greatness all your praise exceeds.
4. Let all, whom life and breath inspire, Attend and join the blissful choir ; But chiefly ye, who know his word, Adore, and love, and praise the Lord.

READING. L. M.

Worthy the Lamb of boundless sway, In earth or heaven the Lord of all ; Let all the powers of earth obey, And low before his footstool fall.

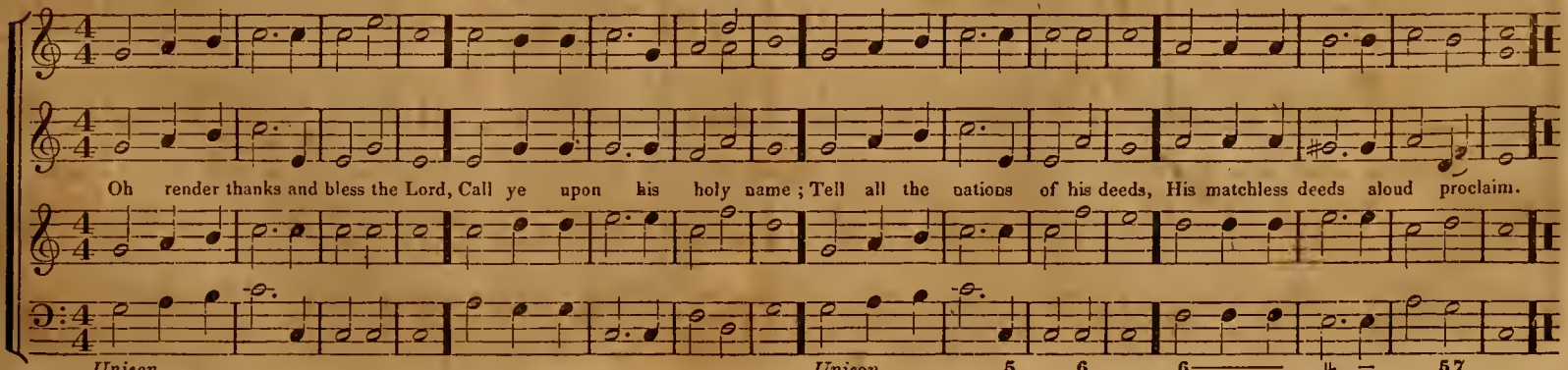
WARRINGTON. L. M.


Come hither, all ye weary souls, Ye heavy laden sinners, come ; I'll give you rest from all your toils, And raise you to my heavenly home.

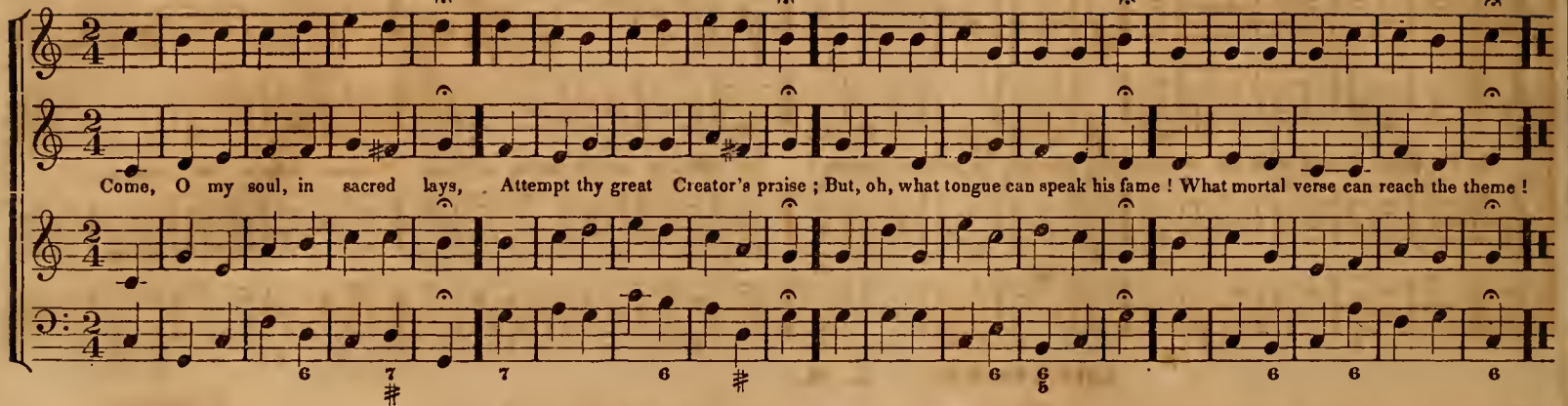
MENDON. L. M.

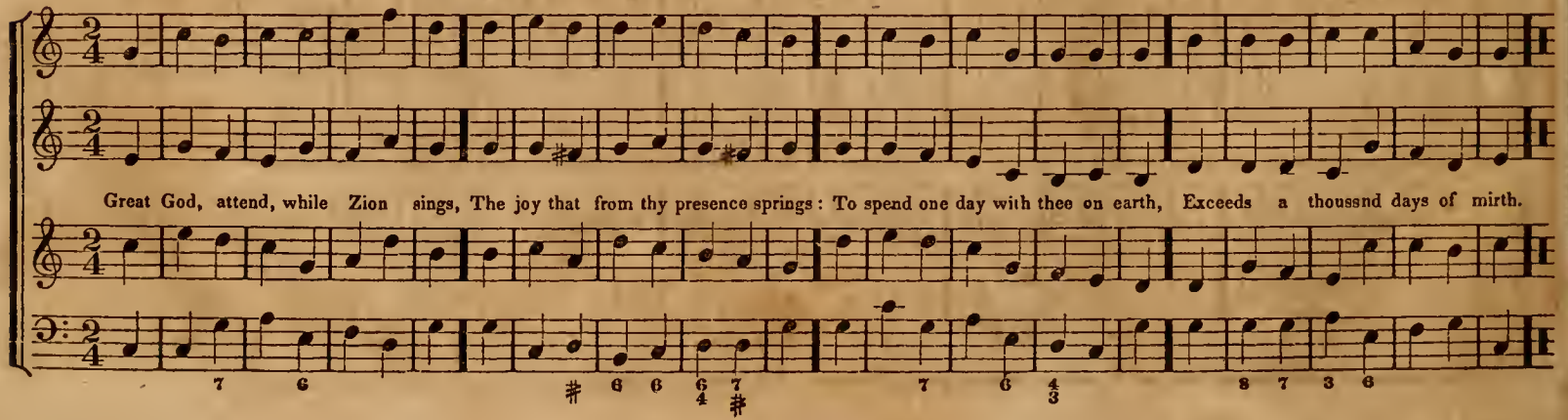

Loud swell the pealing organ's notes ; Breathe forth your soul in raptures high ; Praise ye the Lord with harp and voice, Join the full chorus of the sky.

GILEAD. L. M.

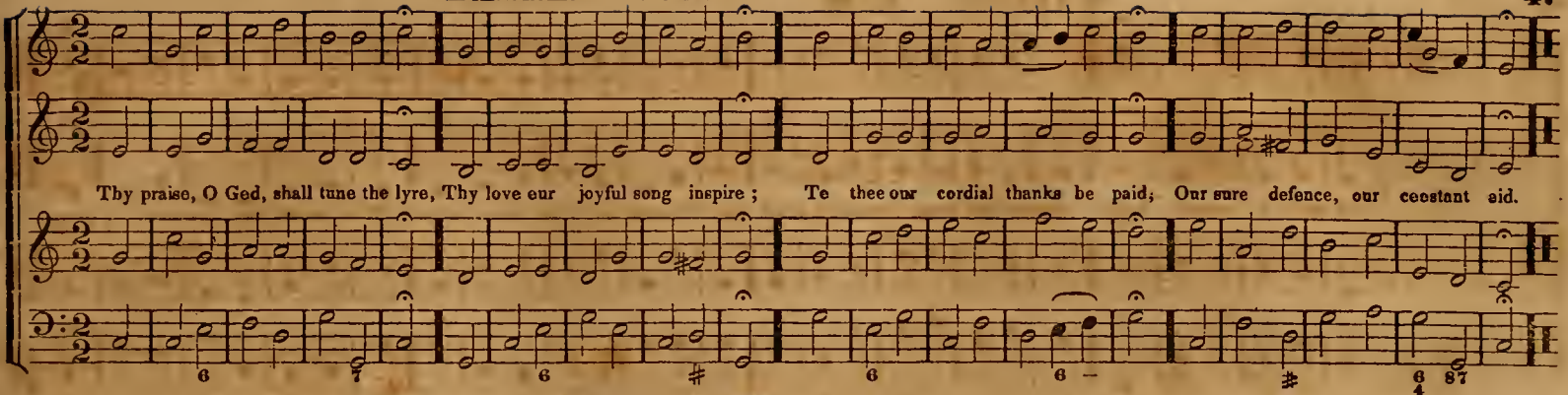

Oh render thanks and bless the Lord, Call ye upon his holy name ; Tell all the nations of his deeds, His matchless deeds aloud proclaim.
Unison.
Unison.

WALDEN. L. M.

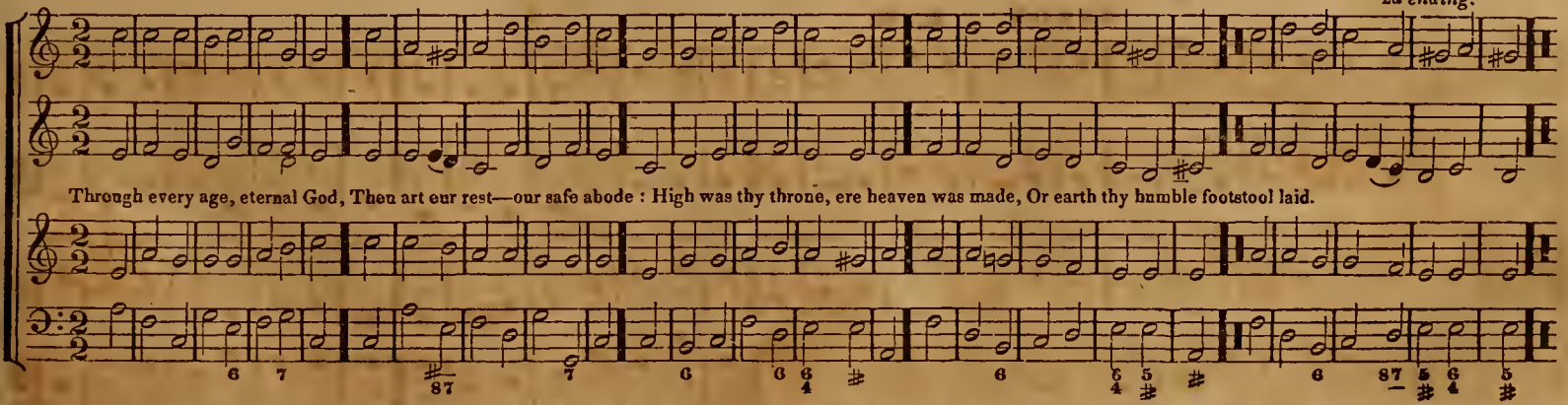

Come, O my soul, in sacred lays, Attempt thy great Creator's praise ; But, oh, what tongue can speak his fame ! What mortal verse can reach the theme !

SAVOY. L. M.

Great God, attend, while Zion sings, The joy that from thy presence springs : To spend one day with thee on earth, Exceeds a thousand days of mirth.

BARRE.* L. M.


Thy praise, O God, shall tune the lyre, Thy love our joyful song inspire ; To thee our cordial thanks be paid; Our sure defence, our constant aid.

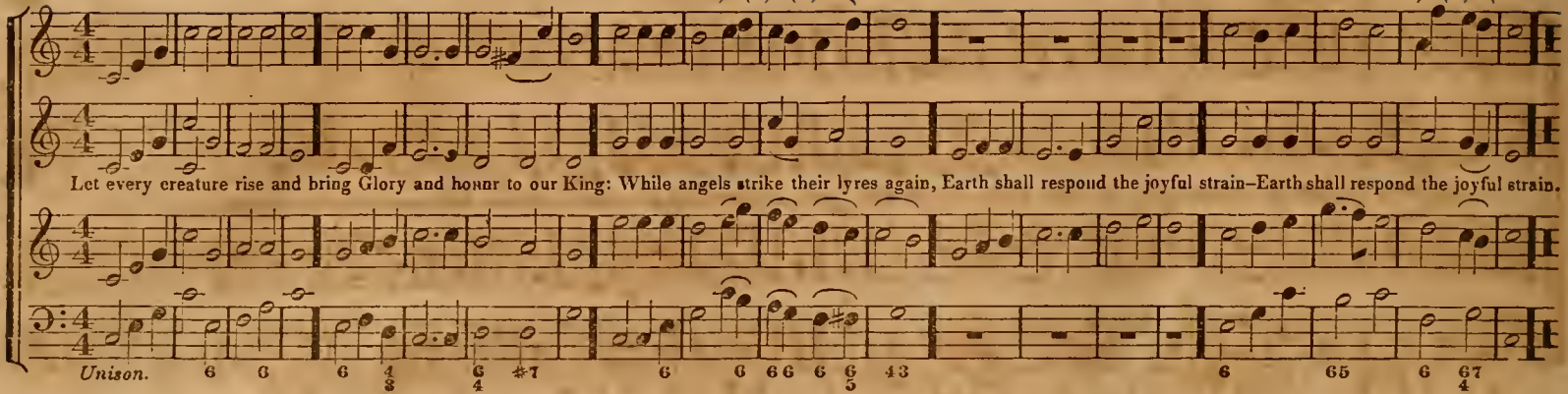
THETFORD. L. M.


2d ending.
Through every age, eternal God, Thou art our rest—our safe abode : High was thy throne, ere heaven was made, Or earth thy humble footstool laid.

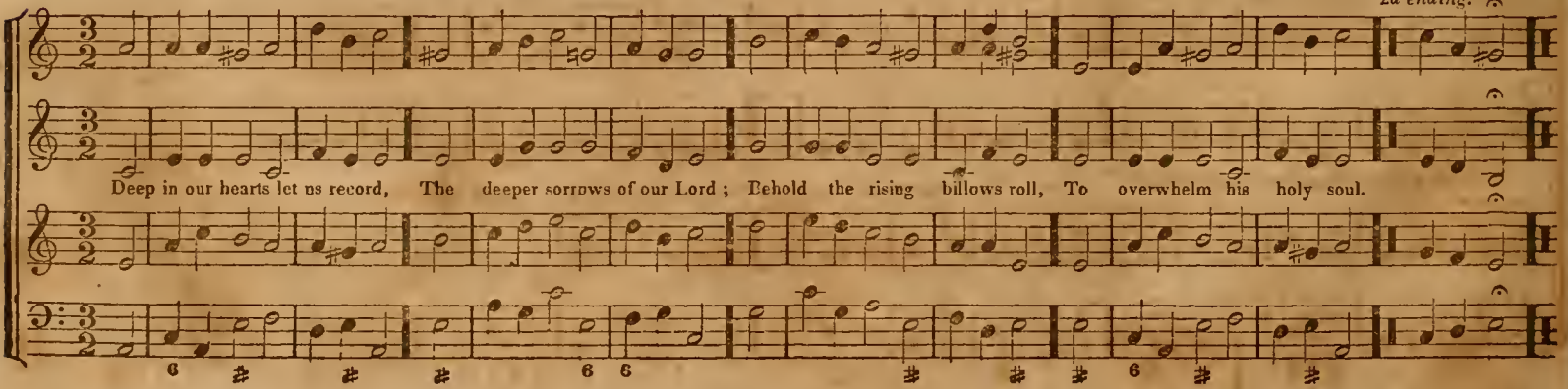
* There can be no doubt that this tune and Winchester were originally the same. It is found nearly in the present form in many German books.

TATNALL. L. M.

Altered from a tune called Orland.


Let every creature rise and bring Glory and honor to our King: While angels strike their lyres again, Earth shall respond the joyful strain–Earth shall respond the joyful strain.
Unison.

ASHFIELD. L. M.


2d ending.
Deep in our hearts let us record, The deeper sorrows of our Lord; Behold the rising billows roll, To overwhelm his holy soul.

WALDO. L. M.

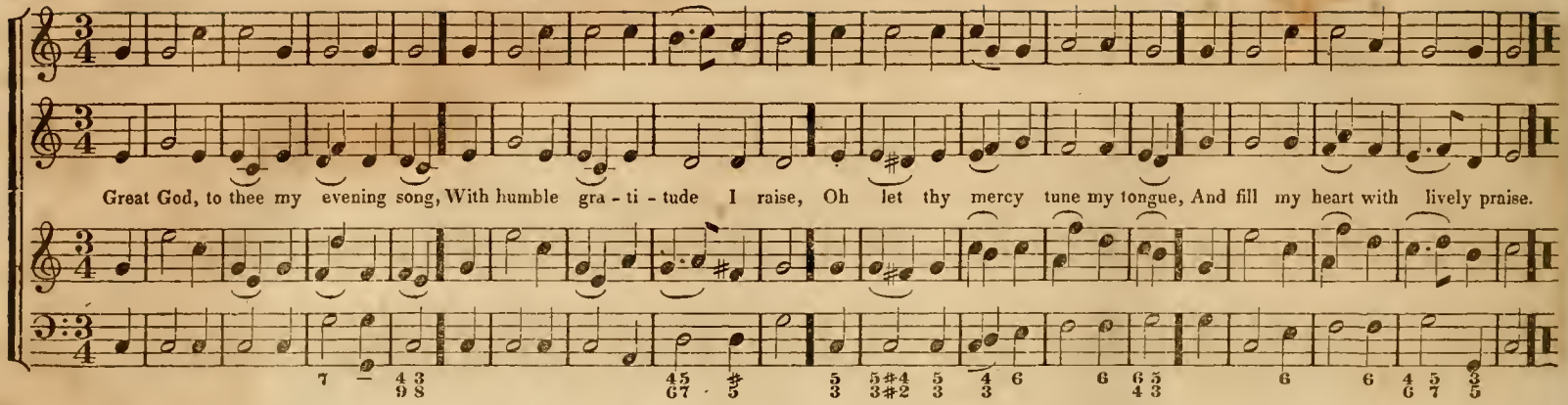
2d ending.

For thee, O God, our constant lays, In Zion waits—thy chosen seat: Our promised altar there we'll raise, And there our zealous vows complete.

SPARTA. L. M. [Chant.]

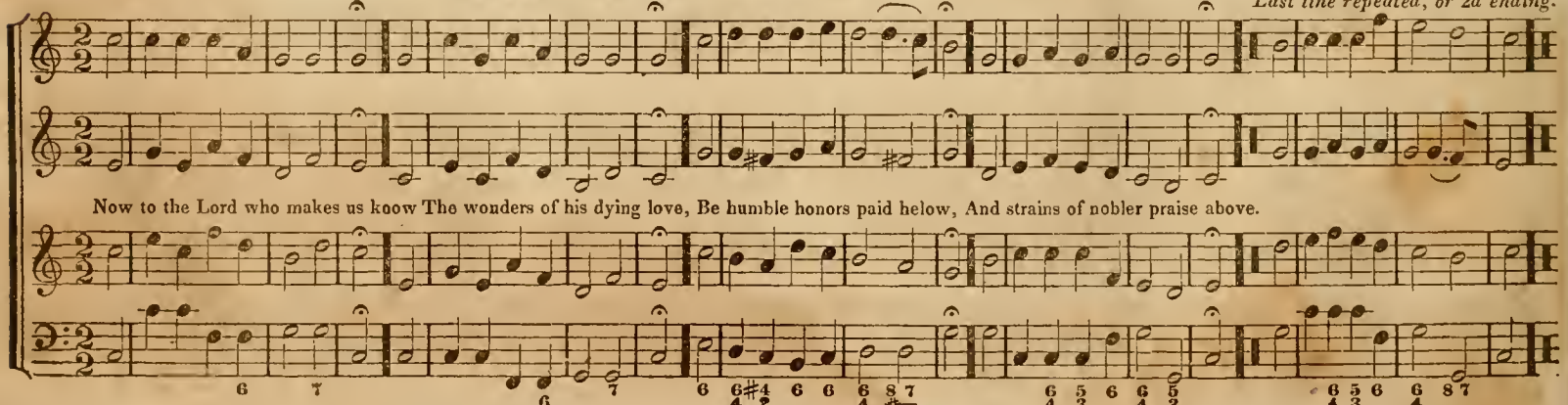
Lord, when my thoughts delighted rove, Amid the wonders of thy love; Sweet hope revives my drooping heart, And bids in - truding fears depart.

[Choir.]

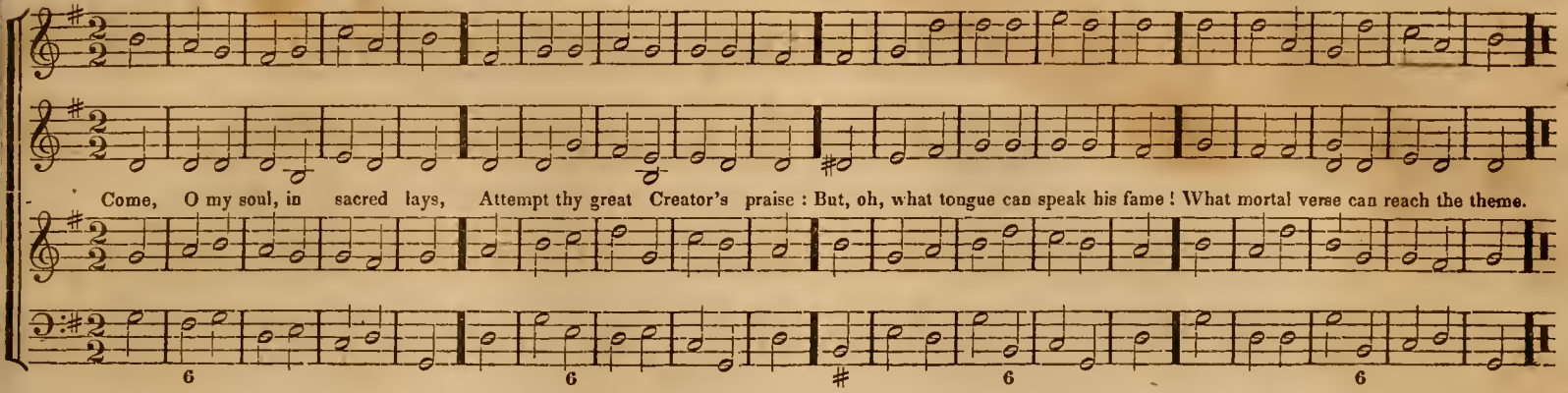
NAHANT. L. M.

Great God, to thee my evening song, With humble gra - ti - tude I raise, Oh let thy mercy tune my tongue, And fill my heart with lively praise.

ZOAR. L. M.

Last line repeated, or 2d ending.

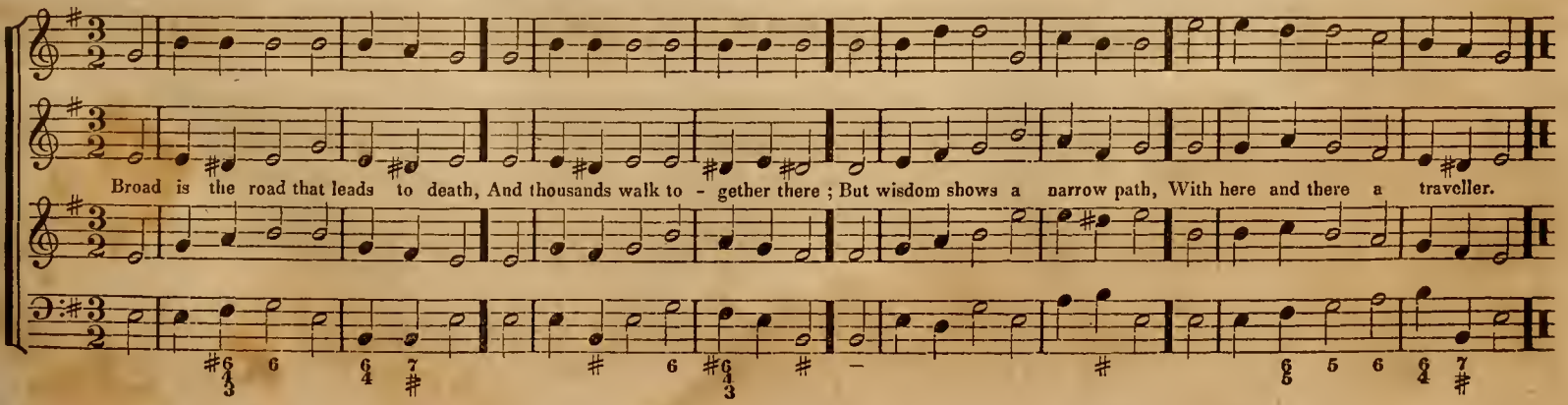

Now to the Lord who makes us koow The wonders of his dying love, Be humble honors paid helow, And strains of nobler praise above.

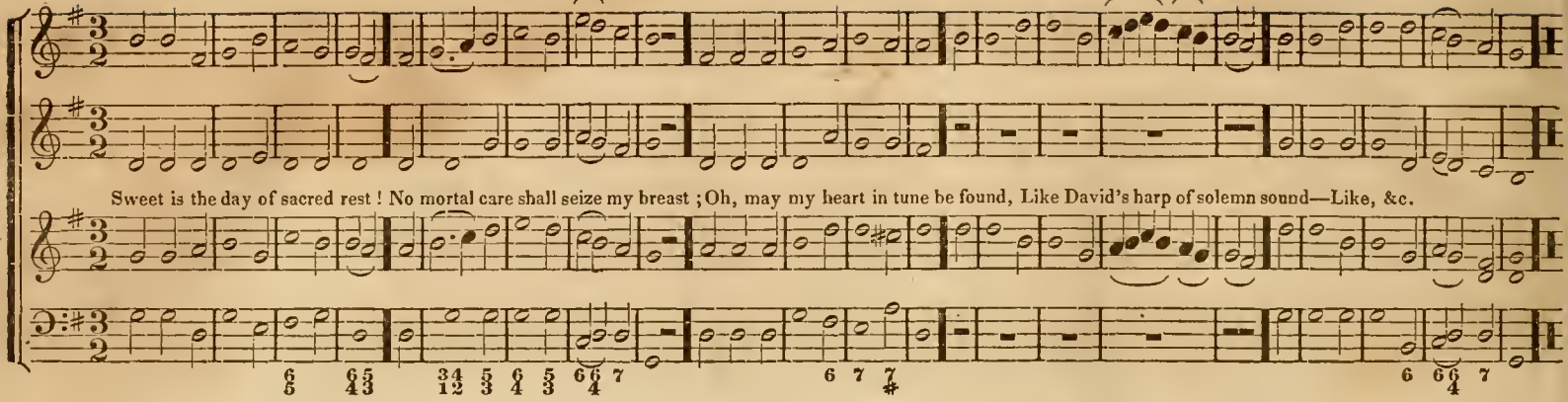
BATH. L. M.


Come, O my soul, in sacred lays, Attempt thy great Creator's praise : But, oh, what tongue can speak his fame ! What mortal verse can reach the theme.

WINDHAM. L. M.

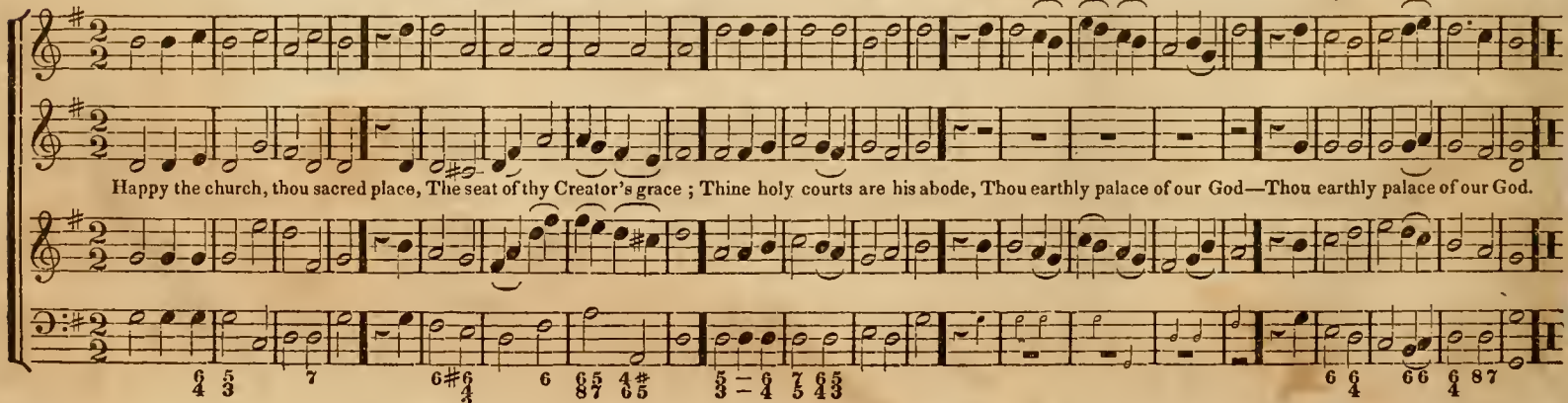
Read.


Broad is the road that leads to death, And thousands walk to - gether there ; But wisdom shows a narrow path, With here and there a traveller.

HINGHAM. L. M.

Sweet is the day of sacred rest ! No mortal care shall seize my breast ; Oh, may my heart in tune be found, Like David's harp of solemn sound—Like, &c.

POMFRET. L. M.

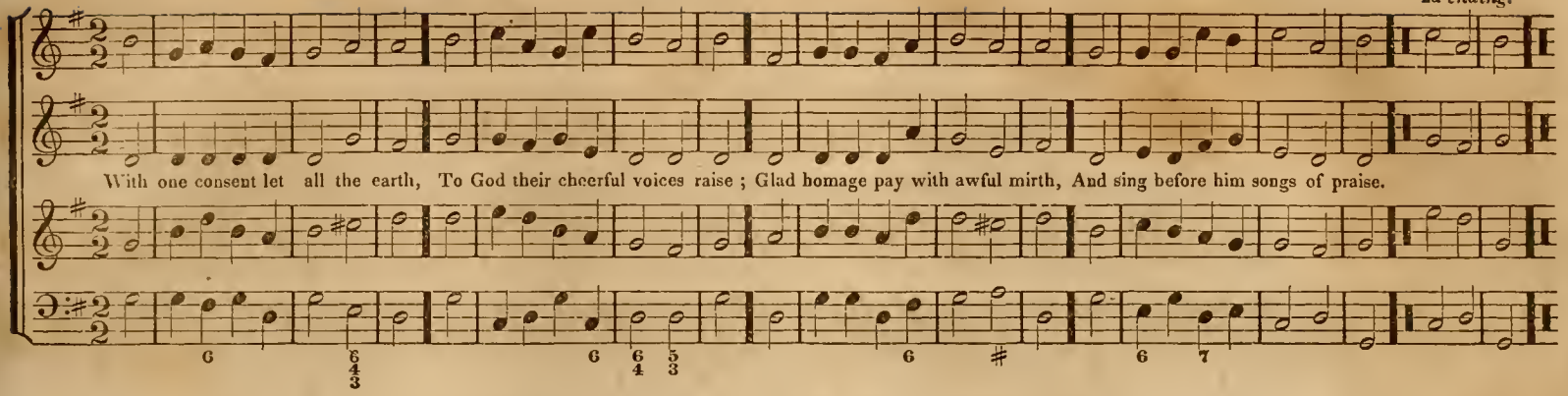
Altered from Cecil.


Happy the church, thou sacred place, The seat of thy Creator's grace ; Thine holy courts are his abode, Thou earthly palace of our God—Thou earthly palace of our God.

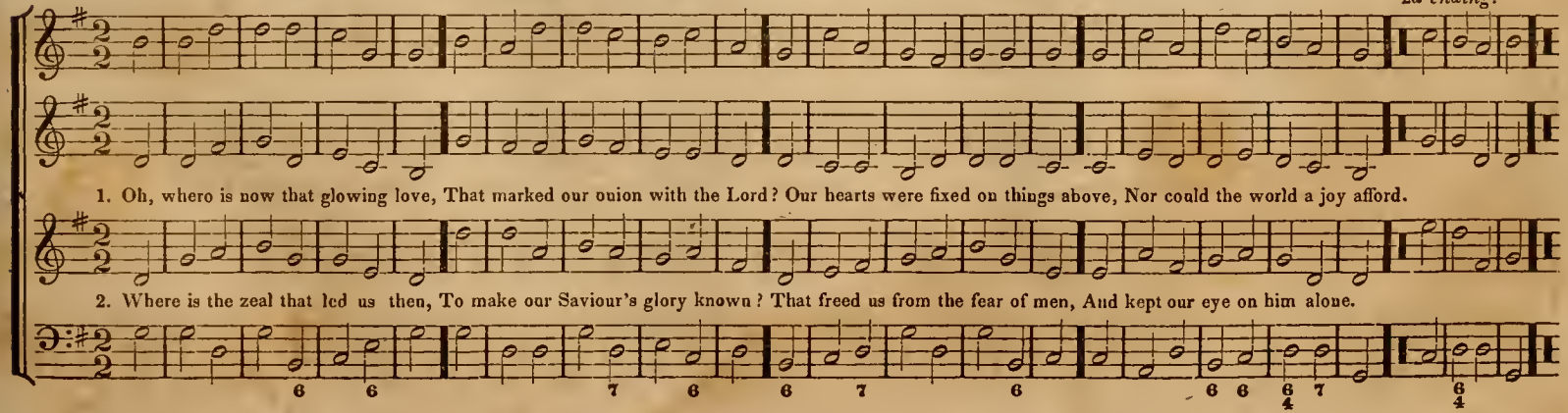
LINDON. L. M.

Altered from a tune called Hague.

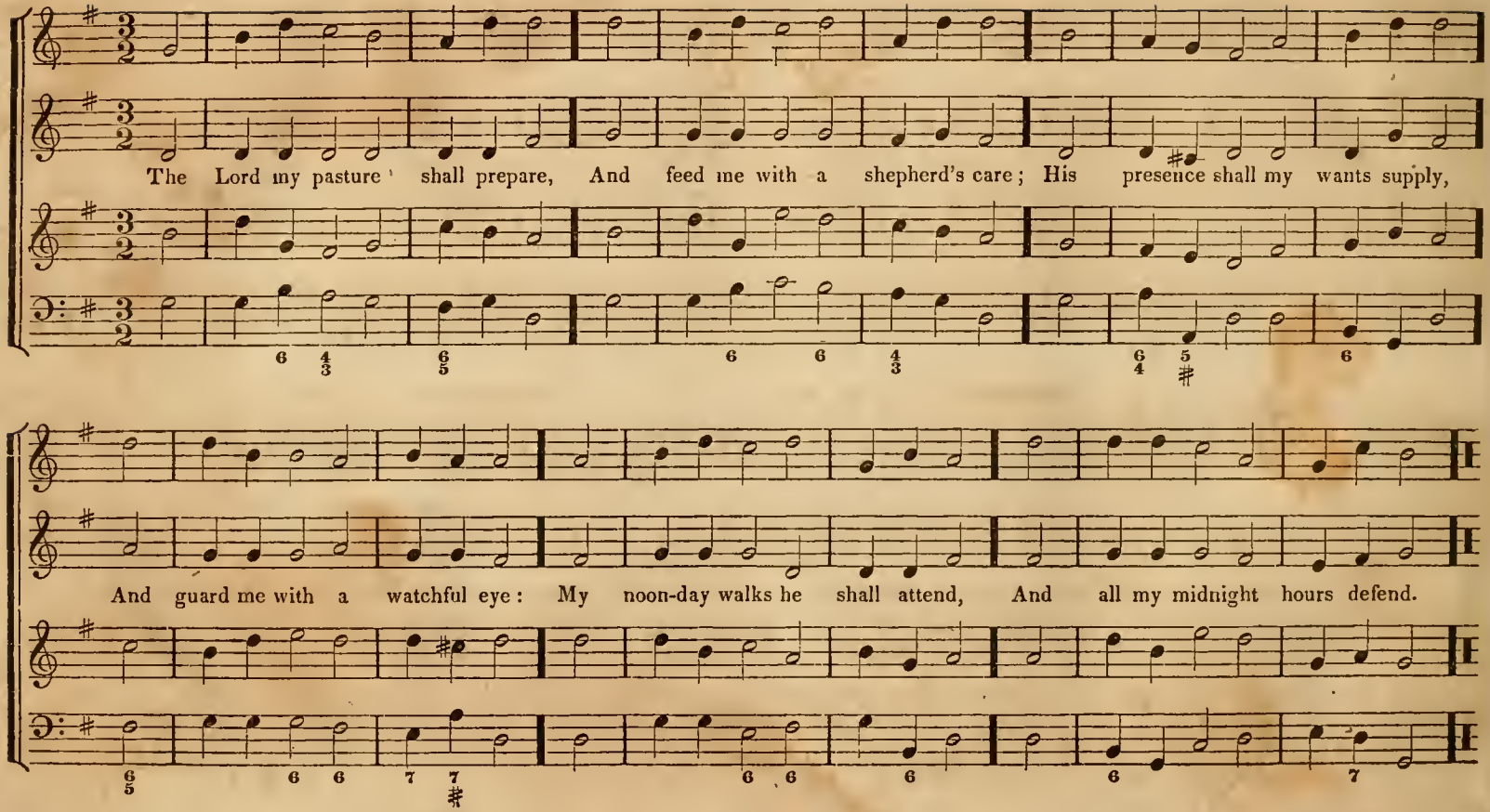
2d ending.


With one consent let all the earth, To God their cheerful voices raise ; Glad homage pay with awful mirth, And sing before him songs of praise.

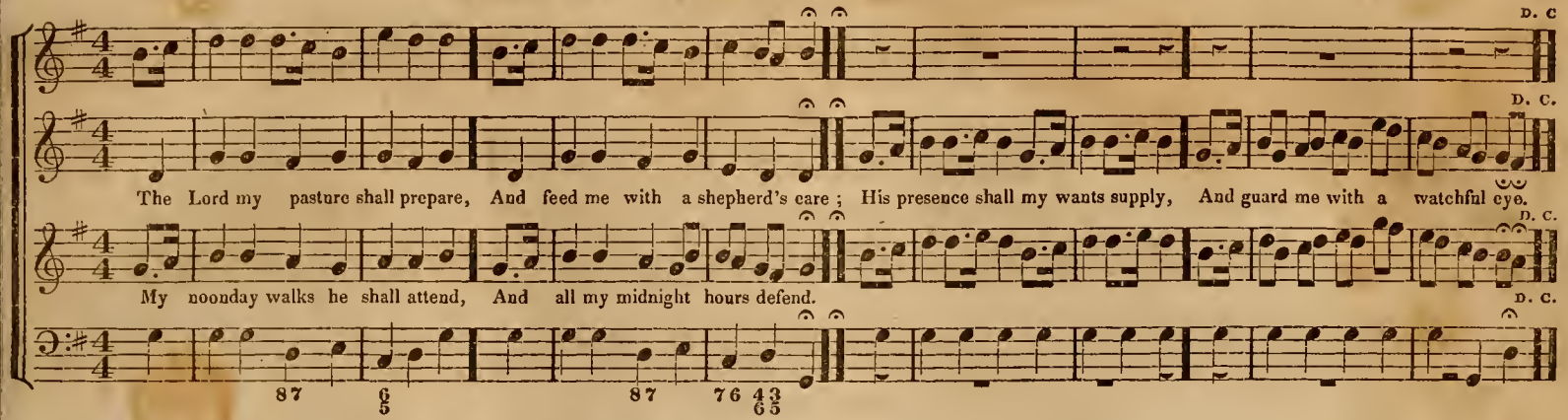
ANSON. L. M.

2d ending.

1. Oh, where is now that glowing love, That marked our union with the Lord? Our hearts were fixed on things above, Nor could the world a joy afford.
2. Where is the zeal that led us then, To make our Saviour's glory known? That freed us from the fear of men, And kept our eye on him alone.

TRENTON. L. M. 6 lines.

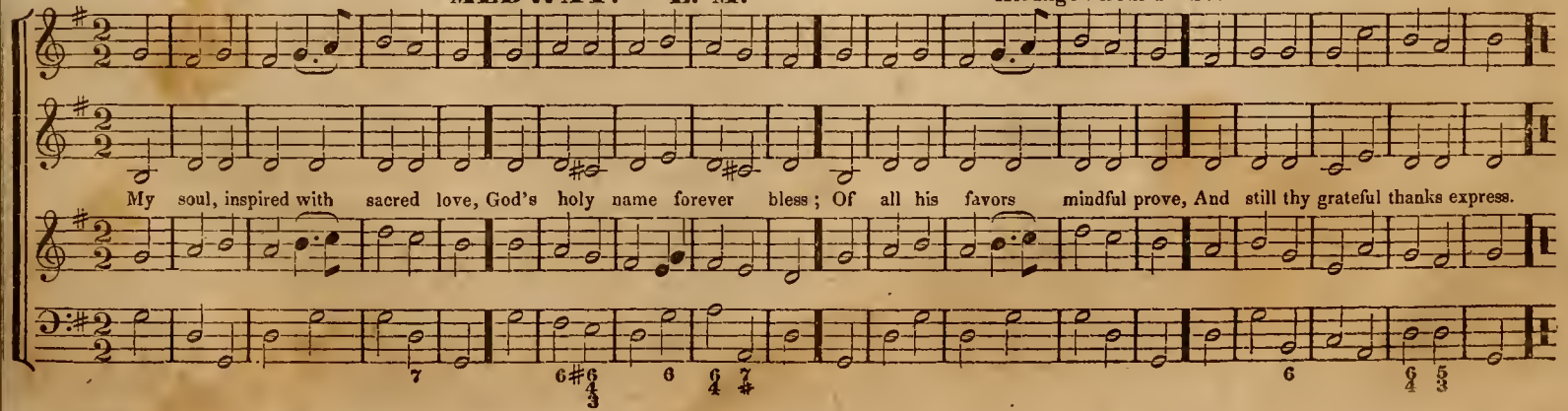

The Lord my pasture shall prepare, And feed me with a shepherd's care; His presence shall my wants supply,
And guard me with a watchful eye: My noon-day walks he shall attend, And all my midnight hours defend.

SUDBURY. L. M. [6 lines.]

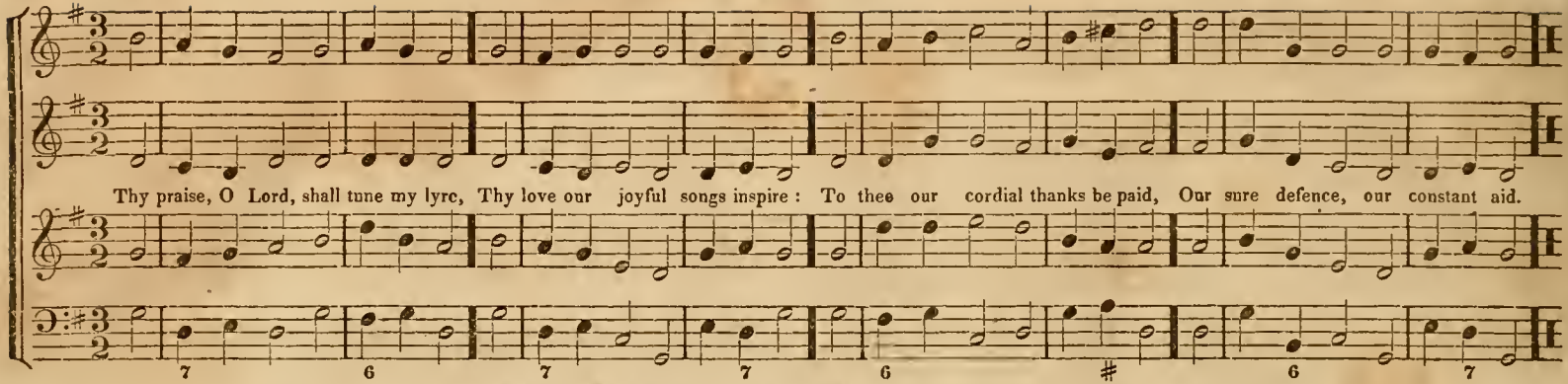

D. C.
D. C.
The Lord my pasture shall prepare, And feed me with a shepherd's care; His presence shall my wants supply, And guard me with a watchful eye.
D. C.
My noonday walks he shall attend, And all my midnight hours defend.
D. C.

MEDWAY. L. M.

Arranged from a "Stabat Mater."

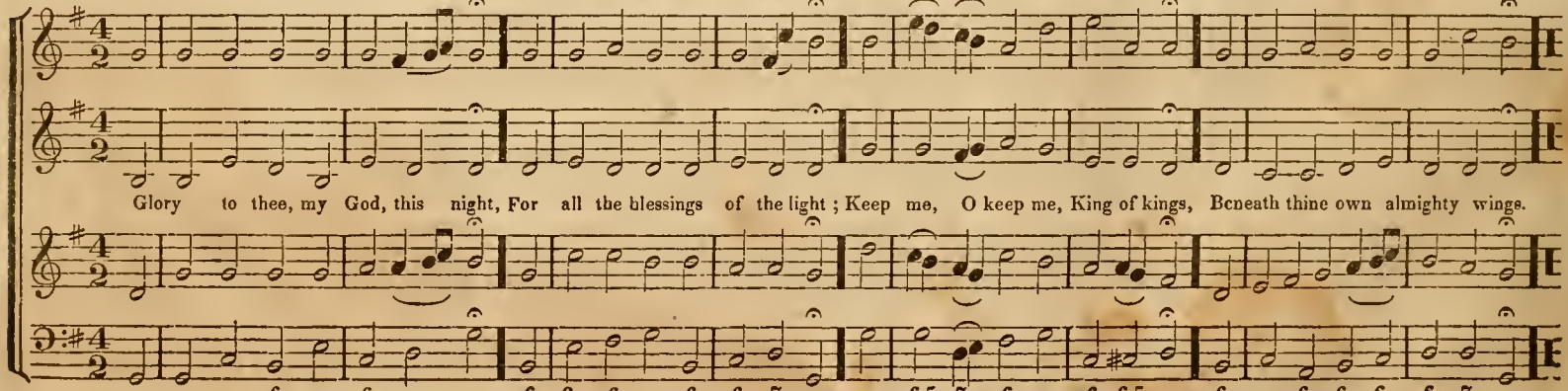

My soul, inspired with sacred love, God's holy name forever bless; Of all his favors mindful prove, And still thy grateful thanks express.

ROCKINGHAM. L. M.*


Thy praise, O Lord, shall tune my lyre, Thy love our joyful songs inspire: To thee our cordial thanks be paid, Our sure defence, our constant aid.

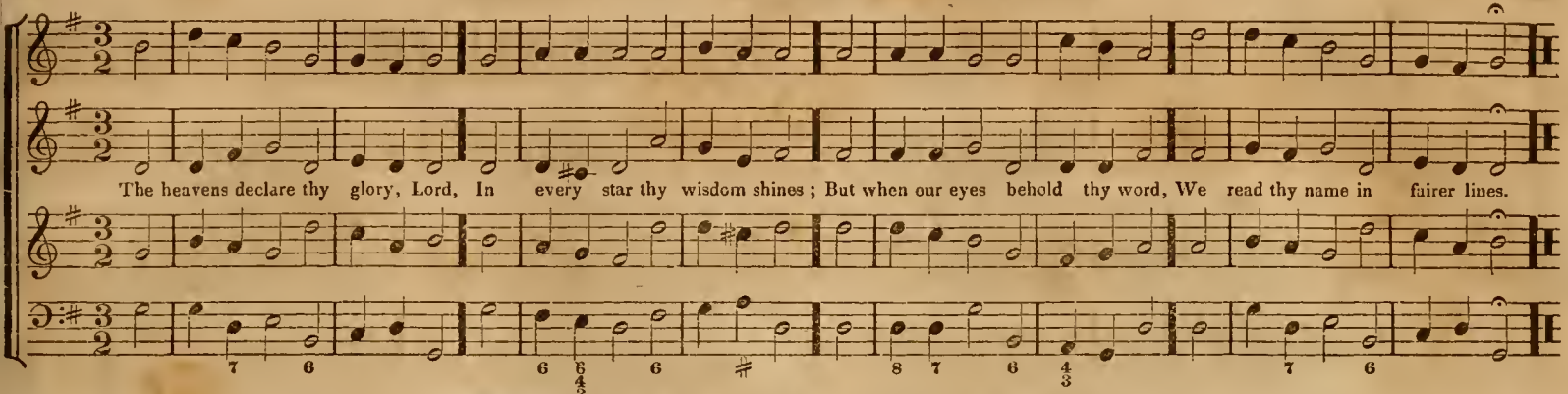
TALLIS' EVENING HYMN.

Tallis.


Glory to thee, my God, this night, For all the blessings of the light; Keep me, O keep me, King of kings, Beneath thine own almighty wings.

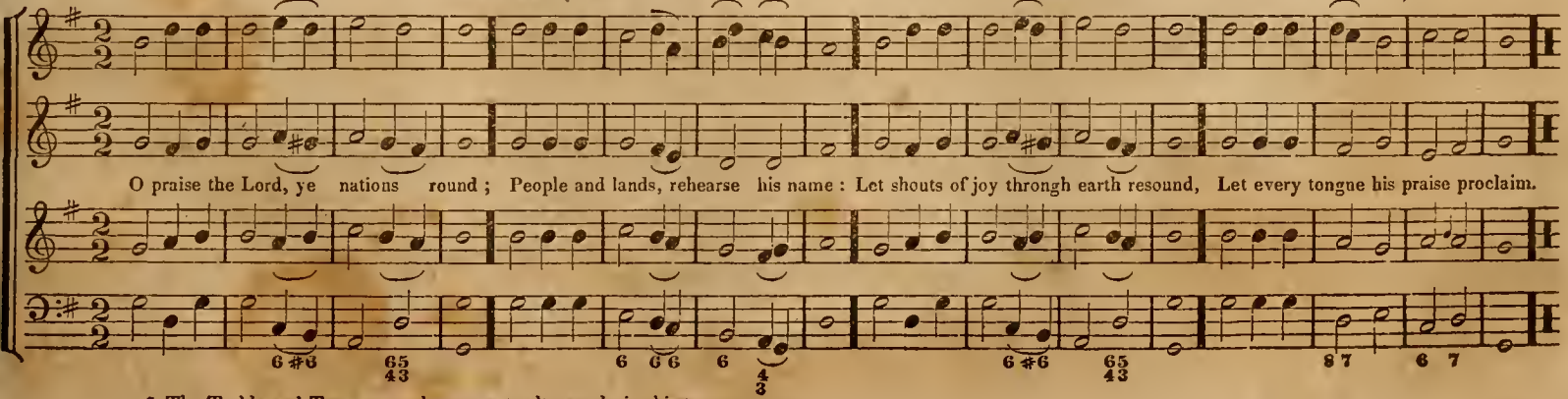
* The Treble and Tenor may change parts alternately in this tune.

CENTREVILLE. L. M.*

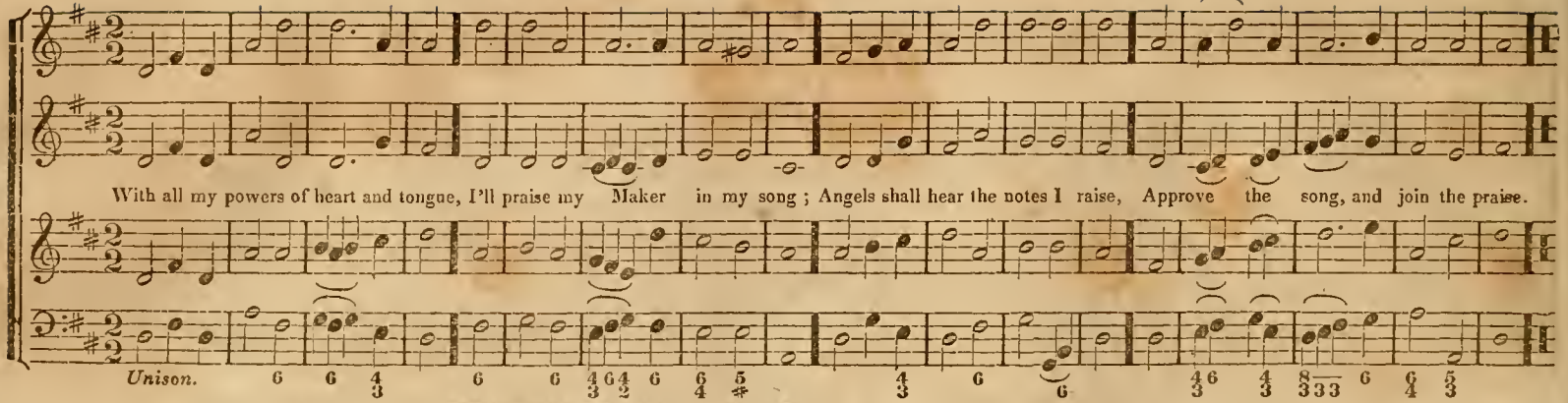

The heavens declare thy glory, Lord, In every star thy wisdom shines ; But when our eyes behold thy word, We read thy name in fairer lines.

HAMBURG. L. M.

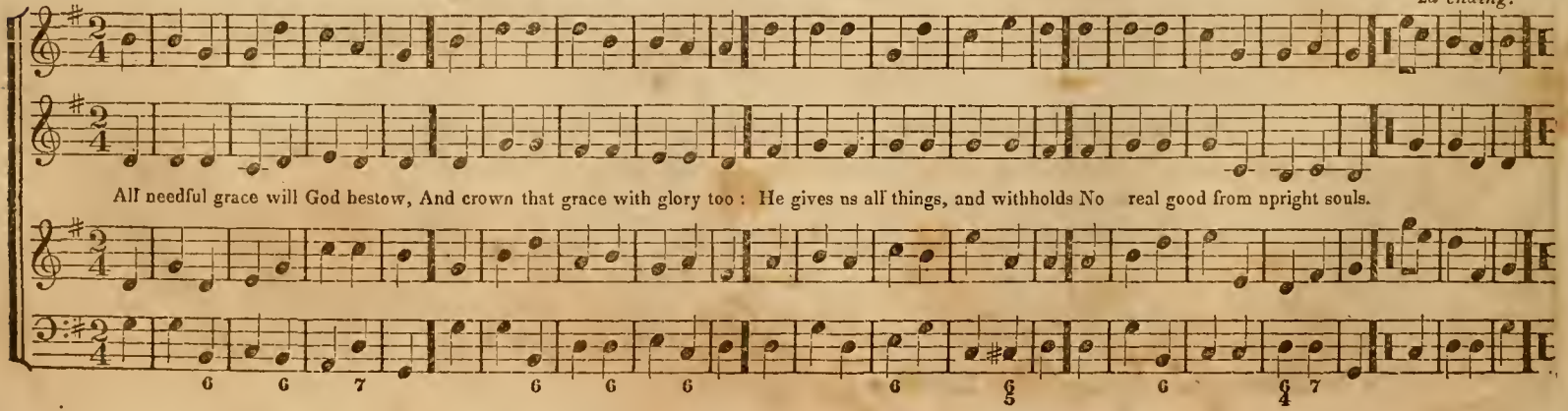
Arranged from a Gregorian Chant.


O praise the Lord, ye nations round ; People and lands, rehearse his name : Let shouts of joy throngh earth resound, Let every tongue his praise proclaim.

* The Treble and Tenor may change parts alternately in this tune.

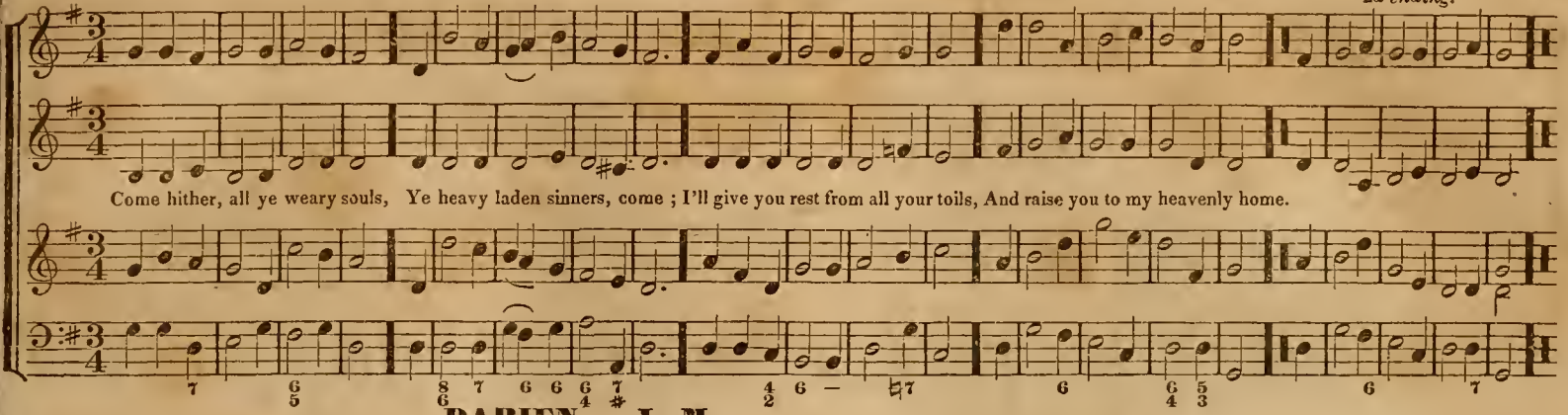
BREWER. L. M.

With all my powers of heart and tongue, I'll praise my Maker in my song ; Angels shall hear the notes I raise, Approve the song, and join the praise.
Unison.

BLOOMFIELD. L. M.


2d ending.
All needful grace will God bestow, And crown that grace with glory too : He gives us all things, and withholds No real good from upright souls.

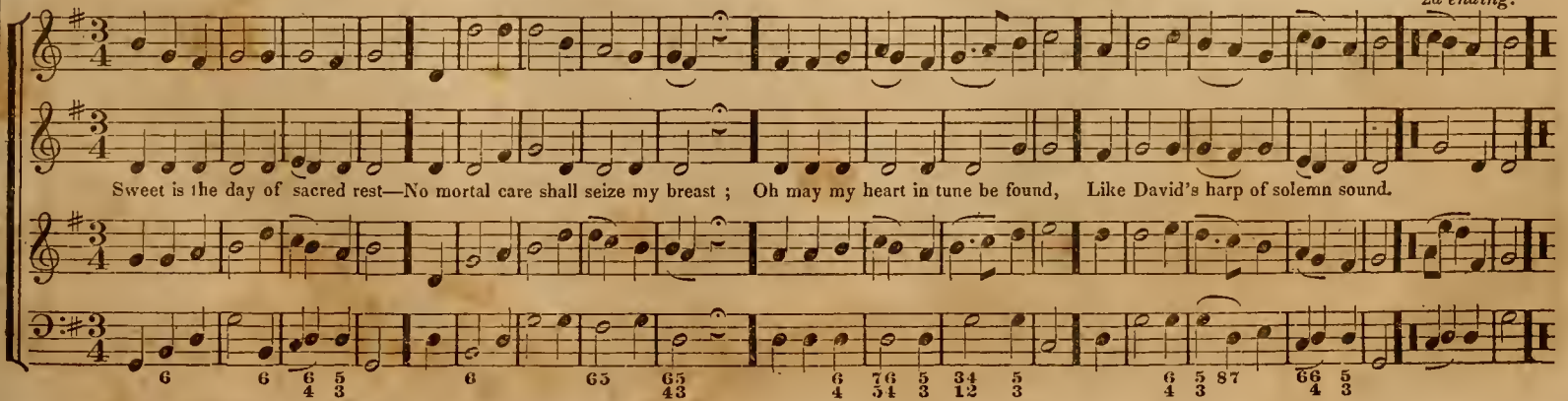
YALE. L. M.

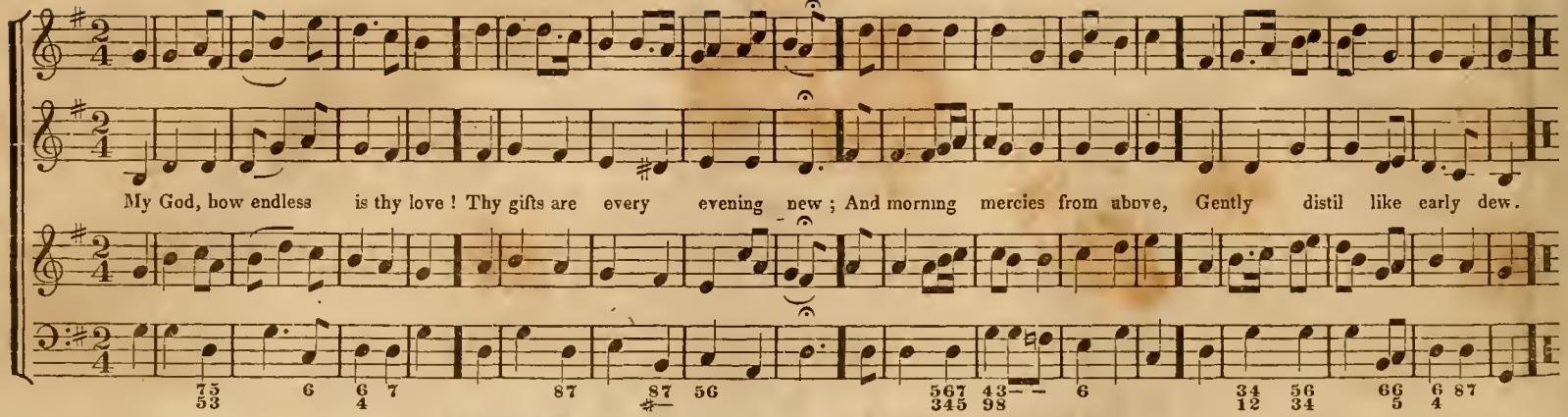
2d ending.


Come hither, all ye weary souls, Ye heavy laden sinners, come ; I'll give you rest from all your toils, And raise you to my heavenly home.

DARIEN. L. M.

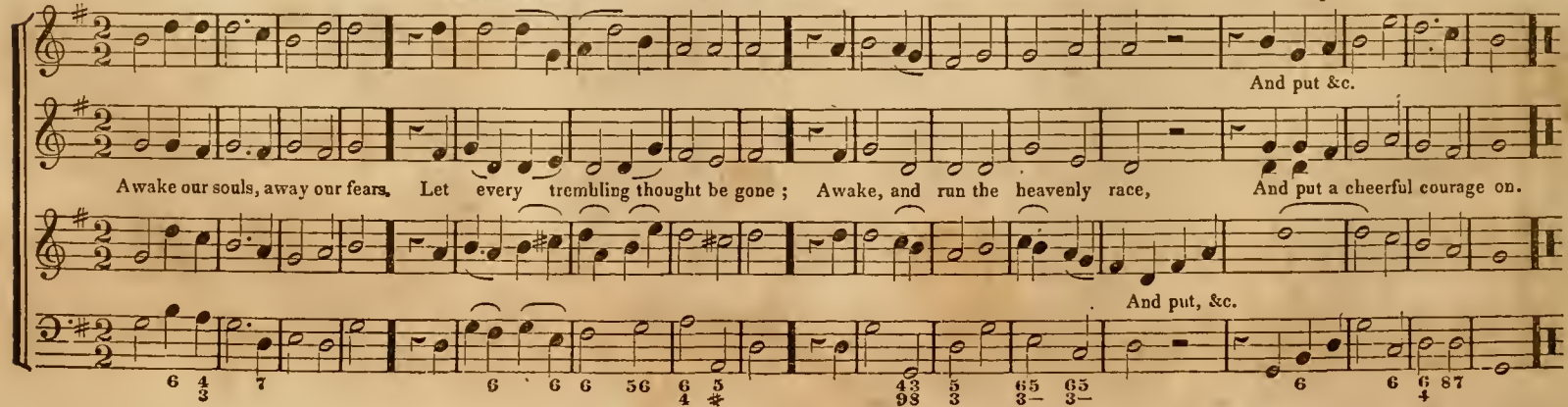
2d ending.


Sweet is the day of sacred rest—No mortal care shall seize my breast ; Oh may my heart in tune be found, Like David's harp of solemn sound.

SHELBURNE. L. M.

My God, how endless is thy love ! Thy gifts are every evening new ; And morning mercies from above, Gently distil like early dew.

BROOMLEY. L. M.

Broaderip.


And put &c.
Awake our souls, away our fears, Let every trembling thought be gone ; Awake, and run the heavenly race, And put a cheerful courage on.
And put, &c.

BUTLER. L. M.

1. Thine earthly Sabbaths, Lord, we love; But there's a nobler rest above; To that our longing souls aspire, With cheerful hope—and strong desire.

2. No rude alarms of raging foes, No cares to break the long repose; No midnight shade—no clouded sun, But sacred high e - ternal noon.

ARNHEIM. L. M.

Altered from S. Holyoke.

All ye bright armies of the skies, Go worship where the Saviour lies; Angels and kings before him bow, Those gods on high and gods below.

LUDLOW. L. M.

Arranged from Dr. Crotch.

p. Dim. *pp. Len.*

p. Dim. *pp. Len.*

Sweet is the day of sacred rest,—No mortal cares shall seize my breast ; Oh may my heart in tune be found, Like David's harp of solemn sound—Like David's, &c.

p. Dim. *pp. Len.*

p. Dim. *pp. Len.*

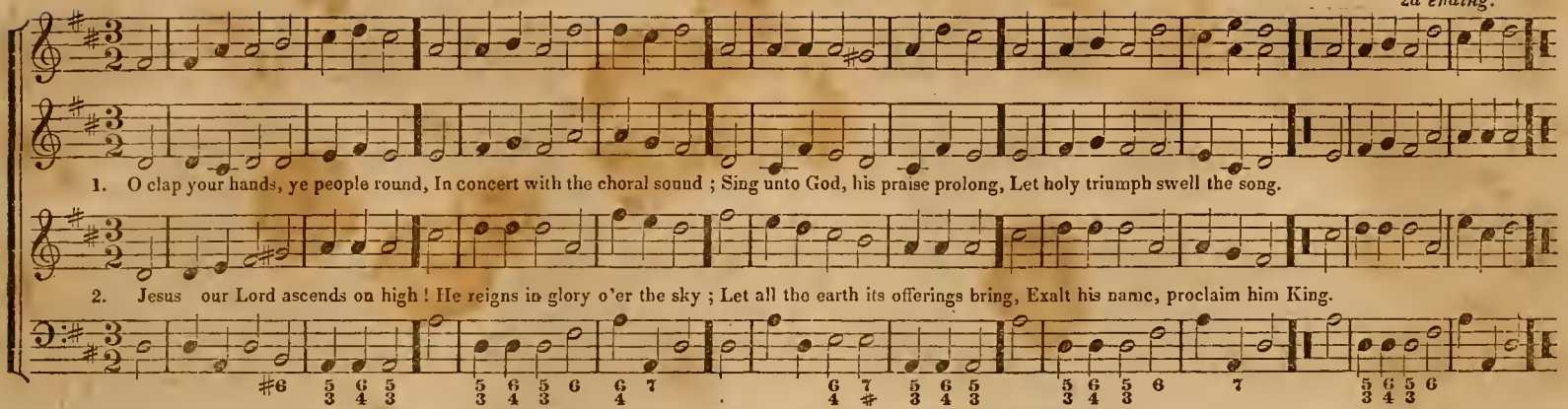
* This tune may end here, or the last line may be added.

MERCER. L. M.

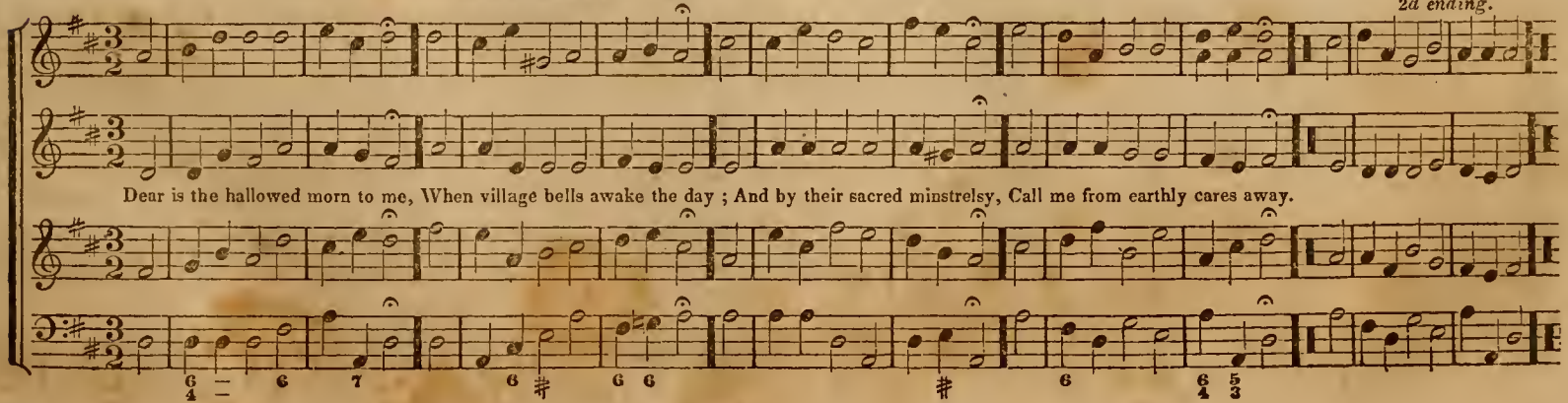
2d ending.

O come, loud anthems let us sing, Loud thanks to our almighty King ; For we our voices high should raise, When our salvation's rock we praise.

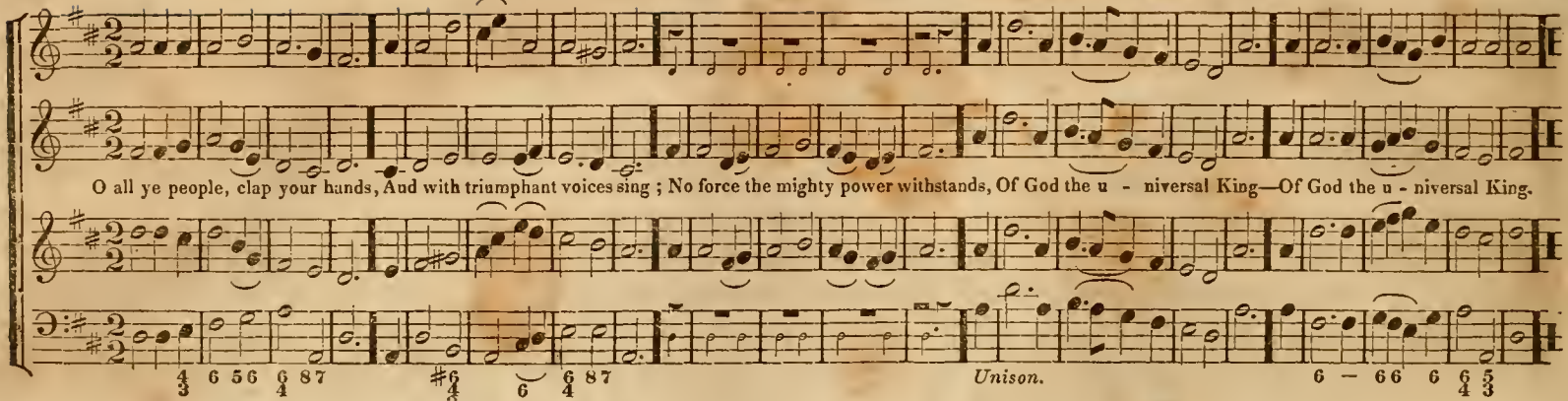
SIDNEY. L. M.


2d ending.
1. O clap your hands, ye people round, In concert with the choral sound ; Sing unto God, his praise prolong, Let holy triumph swell the song.
2. Jesus our Lord ascends on high ! He reigns in glory o'er the sky ; Let all the earth its offerings bring, Exalt his name, proclaim him King.

WARREN. L. M.

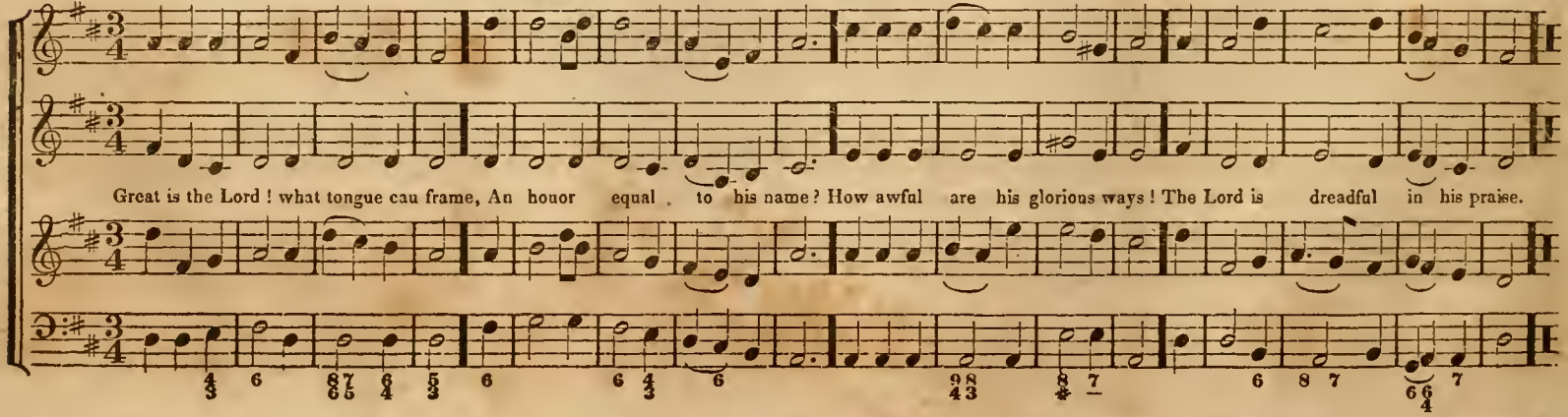

2d ending.
Dear is the hallowed morn to me, When village bells awake the day ; And by their sacred minstrelsy, Call me from earthly cares away.

WAYNE. L. M.


O all ye people, clap your hands, And with triumphant voices sing ; No force the mighty power withstands, Of God the u - niversal King—Of God the u - niversal King.
Unison.

BLENDON. L. M.

Giardini.


Great is the Lord ! what tongue can frame, An honor equal to his name? How awful are his glorious ways ! The Lord is dreadful in his praise.

TRENTON. L. M.

W. Shield.

2d ending.

For thee, O God, our constant praise In Zion waits, thy chosen seat ; Our promised altars we will raise, And there our zealous vows complete.

ONTARIO. L. M.

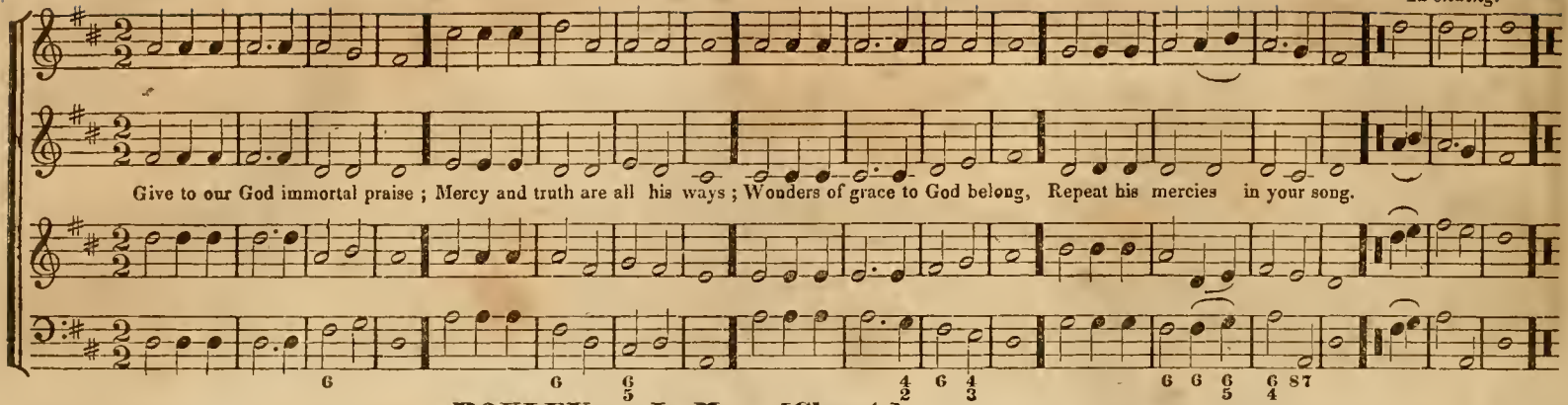
1. Lord, when my thoughts delighted rove, Amid the wonders of thy love ; Sweet hope revives my drooping heart, And bids in - truding fears depart.

2. Repentant sorrow fills my heart, But mingling joy al - lays the smart ; Oh ! may my future life declare, The sorrow and the joy sincere.

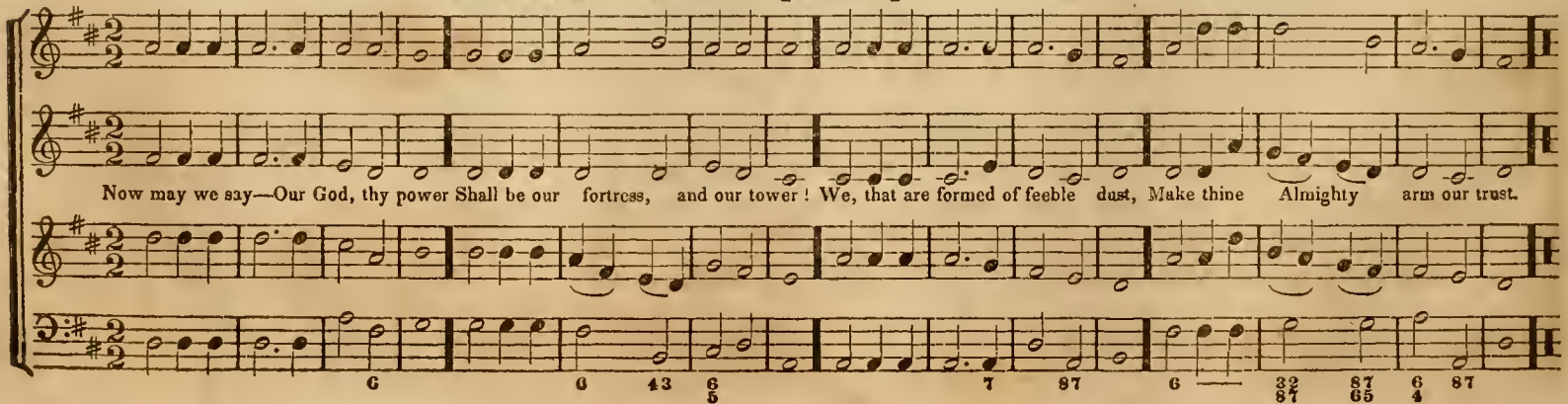
[*Choir.*]

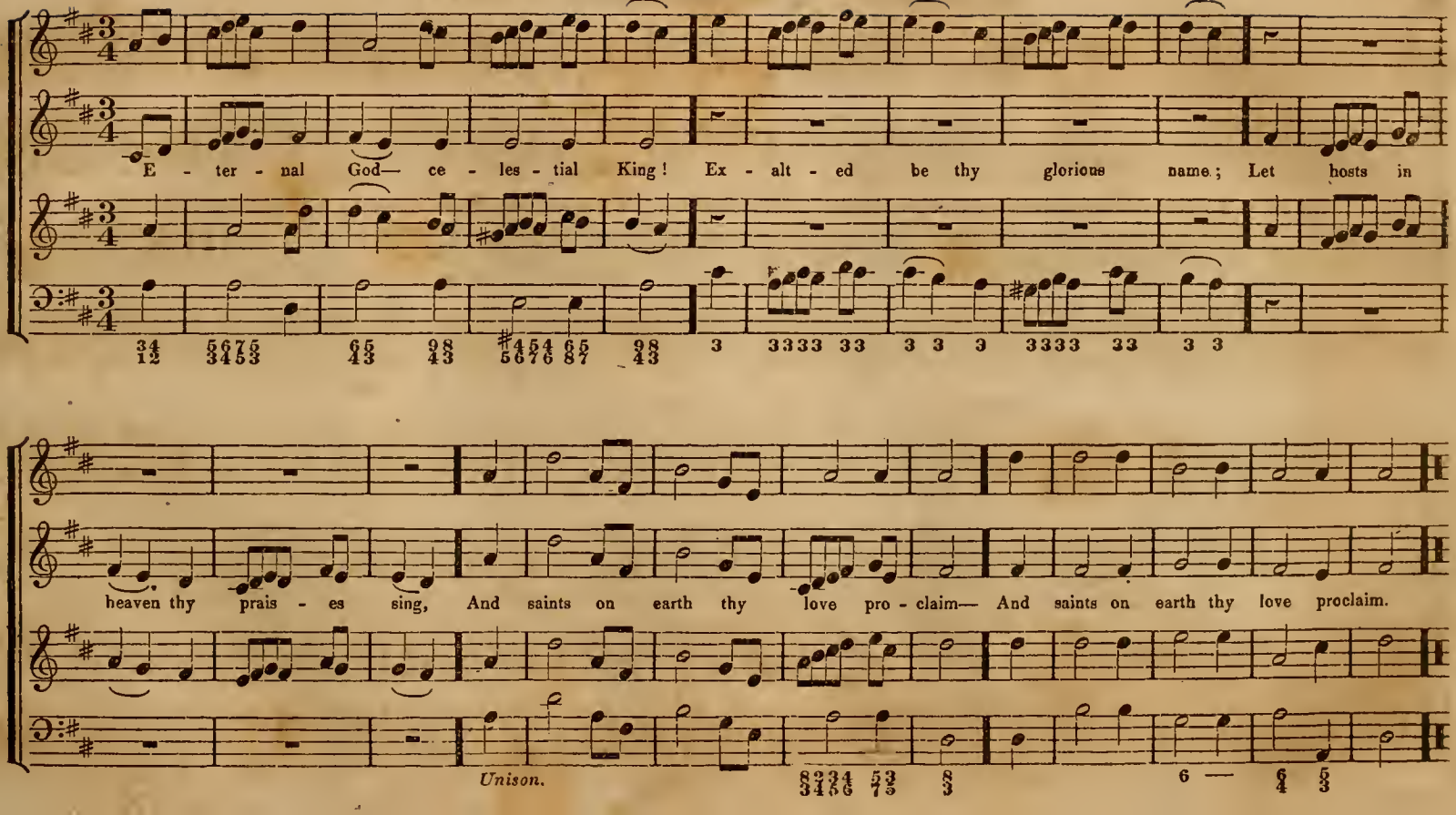
CLYDE. L. M. [Chant.]

2d ending.

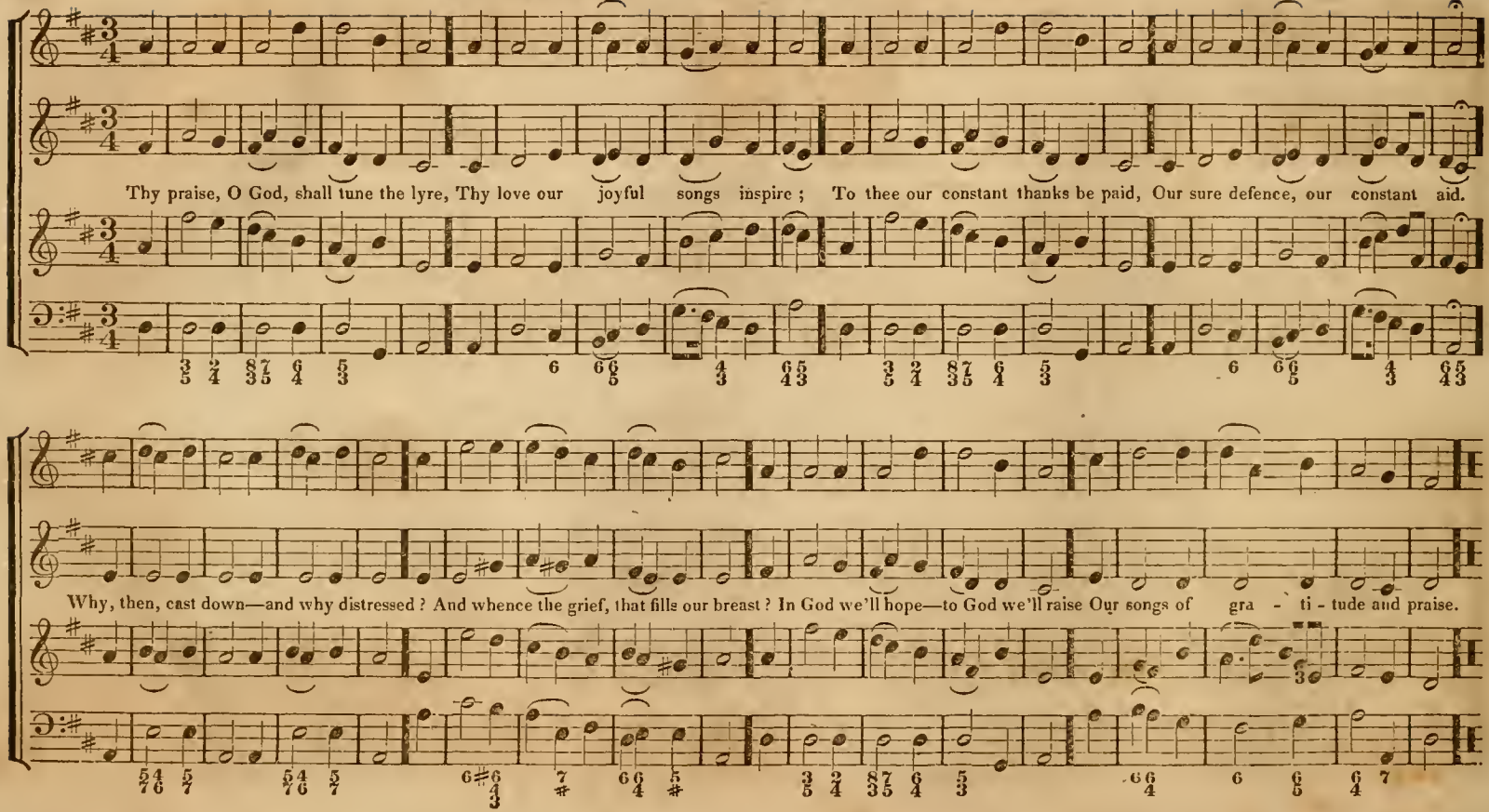

Give to our God immortal praise ; Mercy and truth are all his ways ; Wonders of grace to God belong, Repeat his mercies in your song.

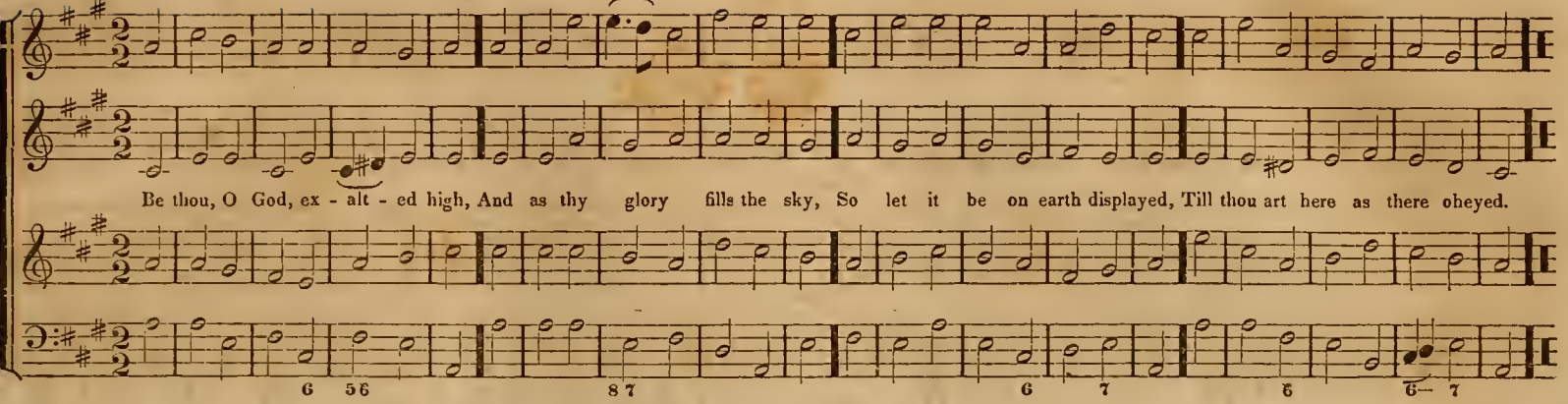
BOXLEY. L. M. [Chant.]

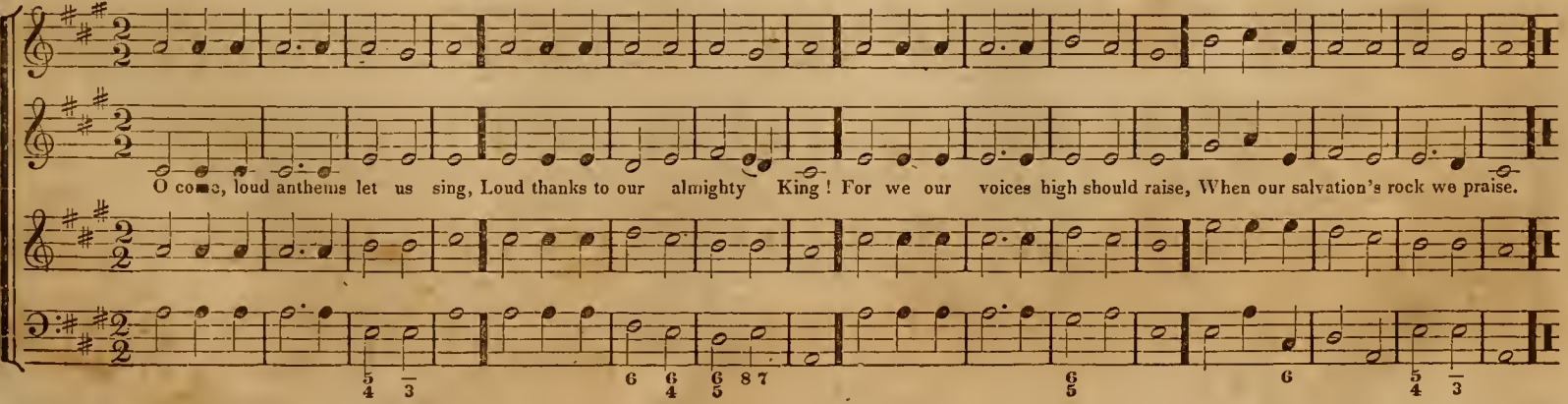

Now may we say—Our God, thy power Shall be our fortress, and our tower ! We, that are formed of feeble dust, Make thine Almighty arm our trust.


E - ter - nal God— ce - les - tial King! Ex - alt - ed be thy glorious name; Let hosts in
heaven thy prais - es sing, And saints on earth thy love pro - claim— And saints on earth thy love proclaim.
Unison.

WINSLOW. L. M. [Double.]


Thy praise, O God, shall tune the lyre, Thy love our joyful songs inspire ; To thee our constant thanks be paid, Our sure defence, our constant aid.
Why, then, cast down—and why distressed ? And whence the grief, that fills our breast ? In God we'll hope—to God we'll raise Our songs of gra - ti - tude and praise.

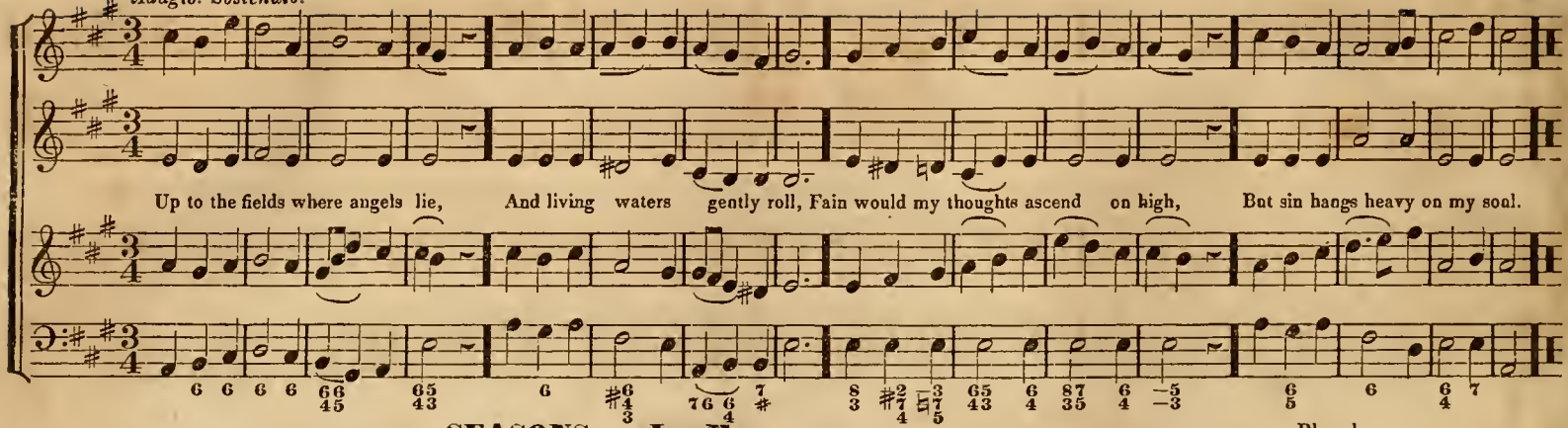


STERLING. L. M. [Chant.]

O come, loud anthems let us sing, Loud thanks to our almighty King! For we our voices high should raise, When our salvation's rock we praise.

BOWEN. L. M.

Haydn.

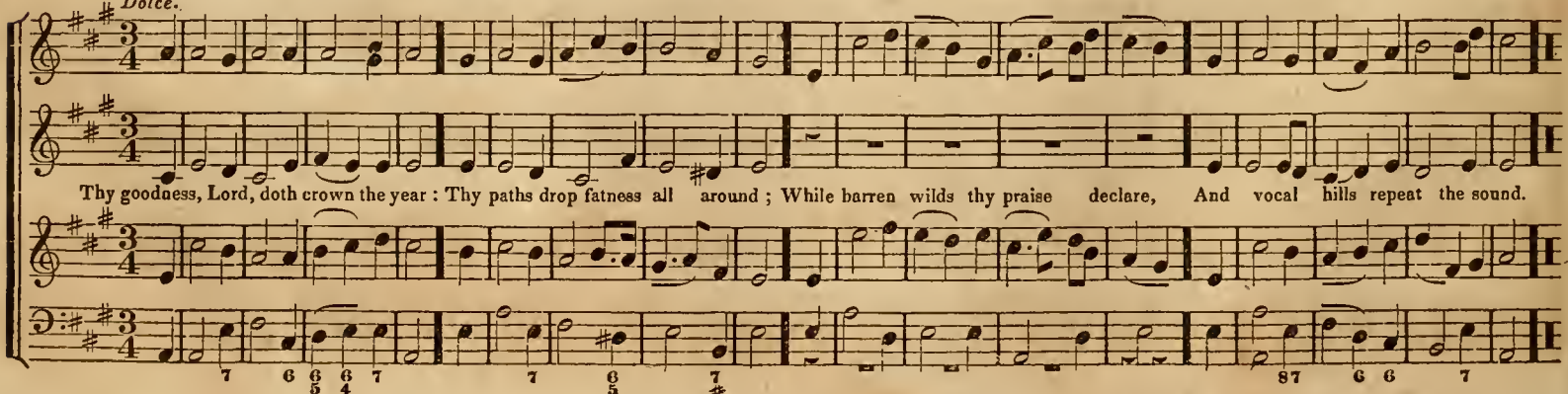
Adagio. Sostenuto.


Up to the fields where angels lie, And living waters gently roll, Fain would my thoughts ascend on high, But sin hangs heavy on my soul.

SEASONS. L. M.

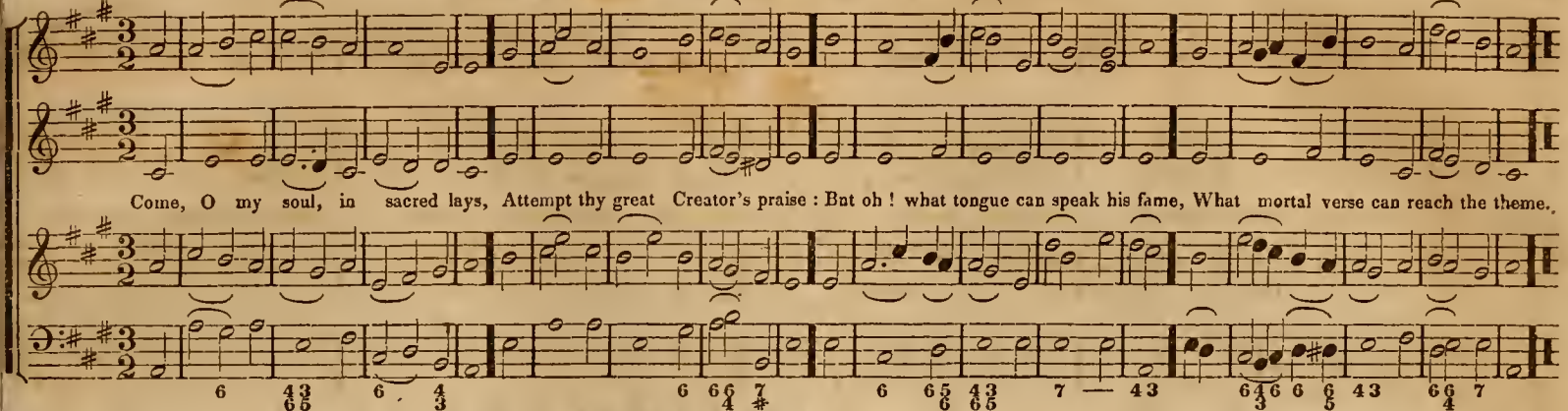
Pleyel.

Dolce.


Thy goodness, Lord, doth crown the year : Thy paths drop fatness all around ; While barren wilds thy praise declare, And vocal hills repeat the sound.

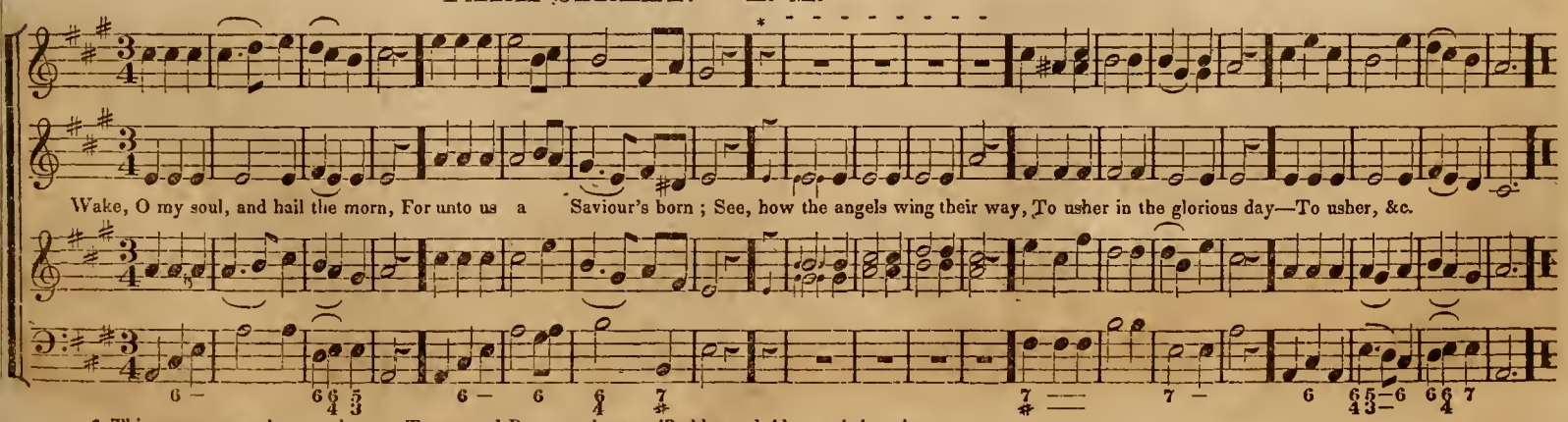
ATLANTIC. L. M.

George Oates.


Come, O my soul, in sacred lays, Attempt thy great Creator's praise : But oh ! what tongue can speak his fame, What mortal verse can reach the theme.

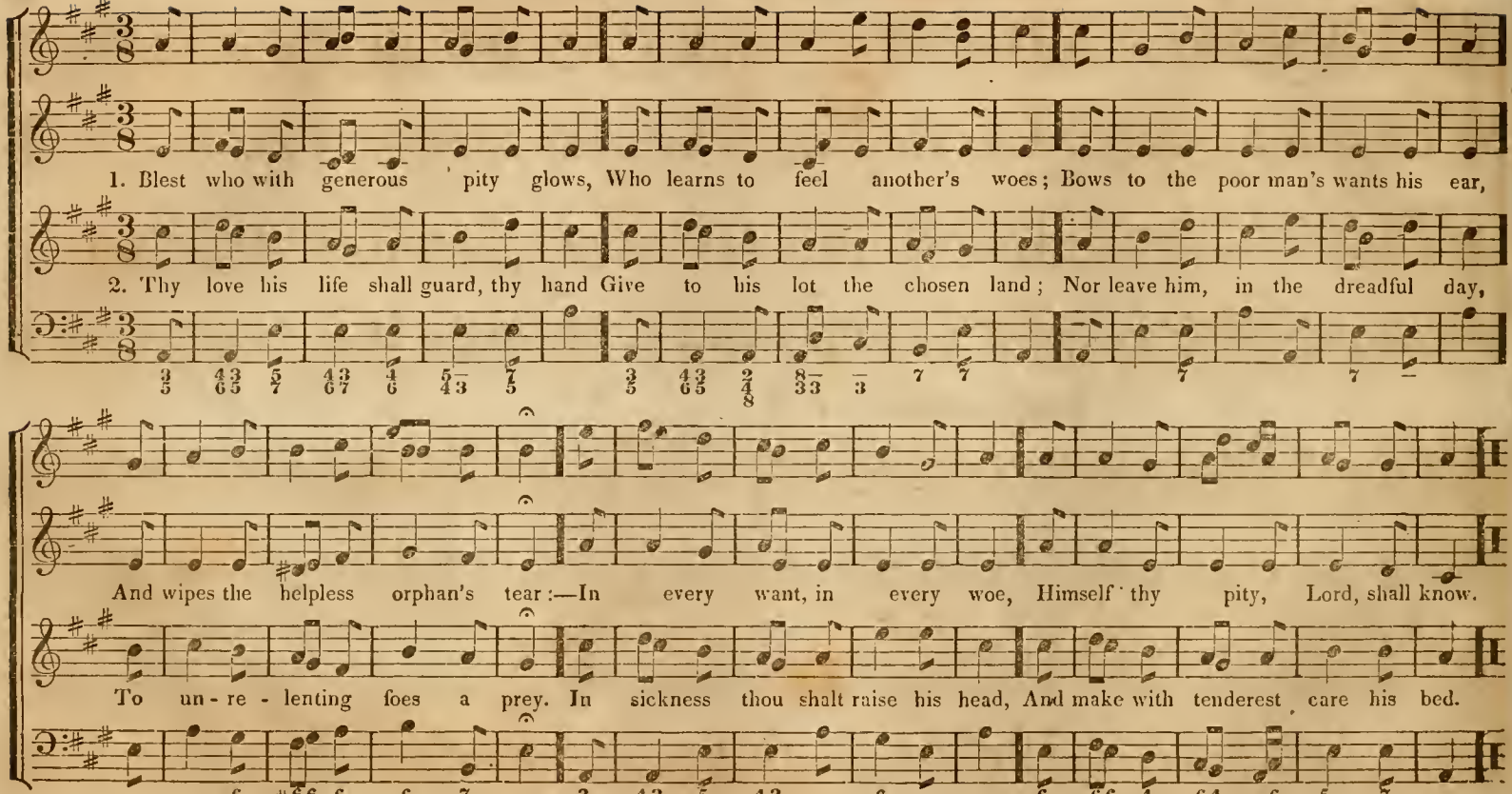
PARK STREET. L. M.

Venua.

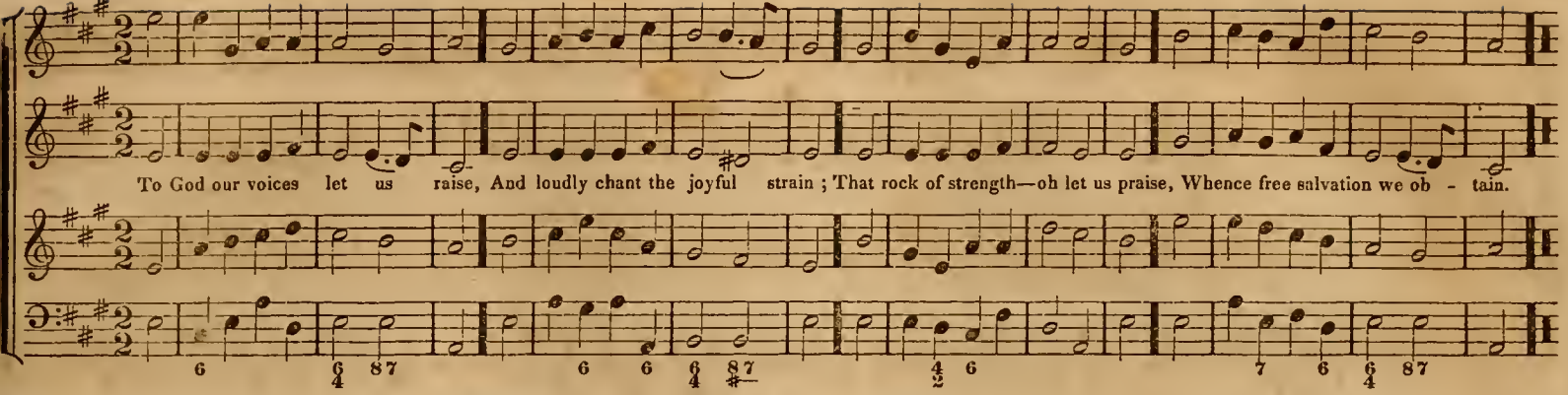

Wake, O my soul, and hail the morn, For unto us a Saviour's born ; See, how the angels wing their way, To usher in the glorious day—To usher, &c.

* This passage may be sung by two Tenors and Baso—or by two Trebles and Alto, as it is written.

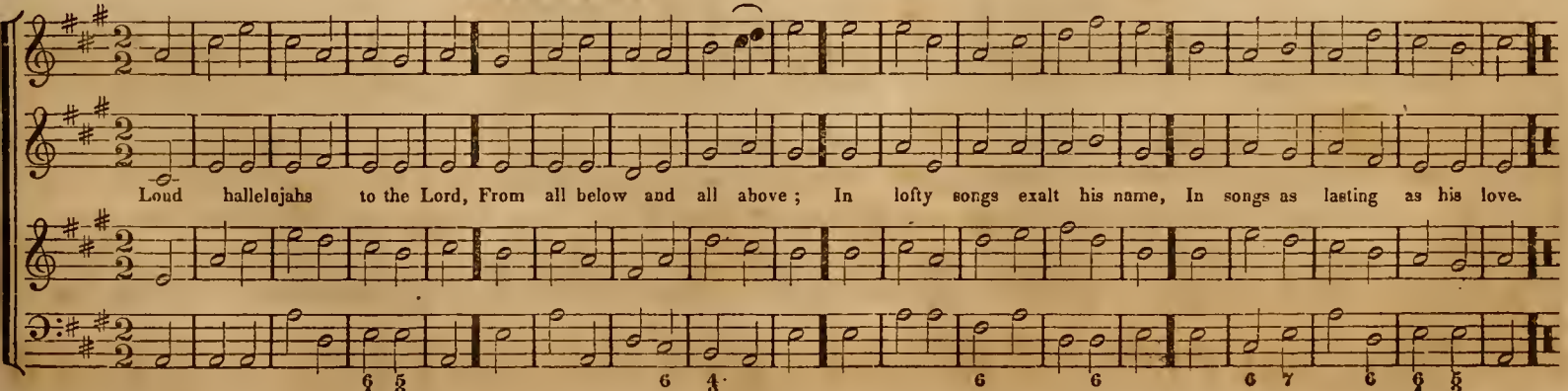
DAMASCUS. L. M. [6 lines.]

Subject from Mehul.

1. Blest who with generous pity glows, Who learns to feel another's woes; Bows to the poor man's wants his ear,
2. Thy love his life shall guard, thy hand Give to his lot the chosen land; Nor leave him, in the dreadful day,
And wipes the helpless orphan's tear:—In every want, in every woe, Himself thy pity, Lord, shall know.
To un-re-lenting foes a prey. In sickness thou shalt raise his head, And make with tenderest care his bed.

SHERBURNE. L. M.


To God our voices let us raise, And loudly chant the joyful strain ; That rock of strength—oh let us praise, Whence free salvation we ob - tain.

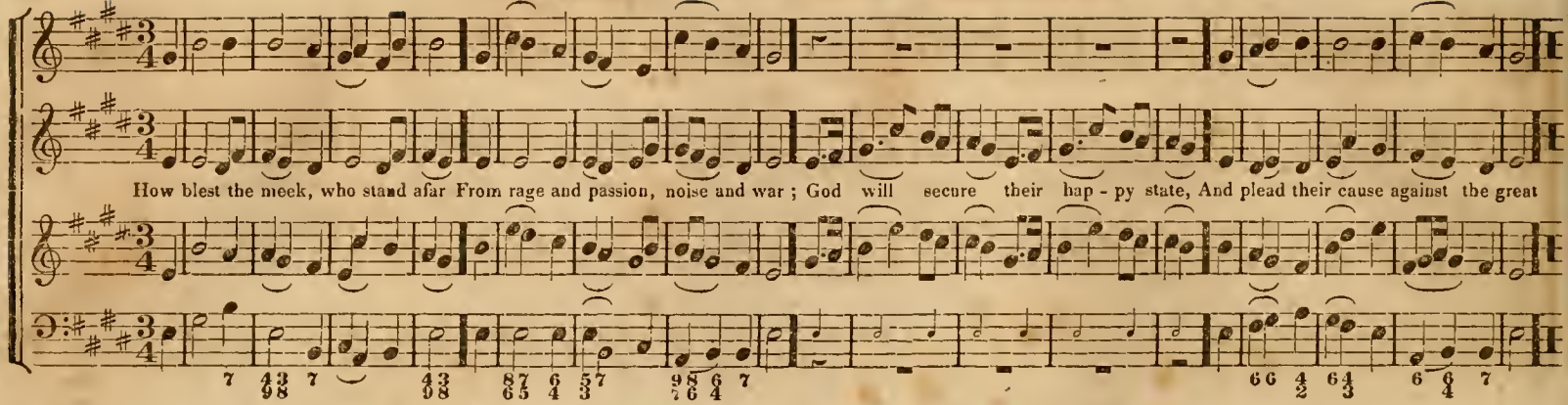
PENDLETON. L. M.



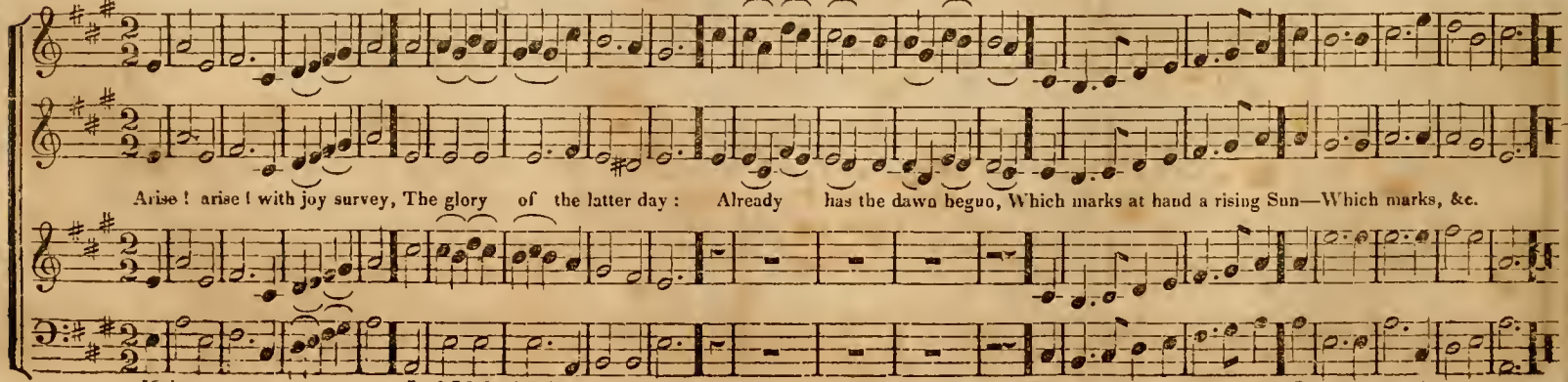
[*Choir.*]

COSTELLOW. L. M.

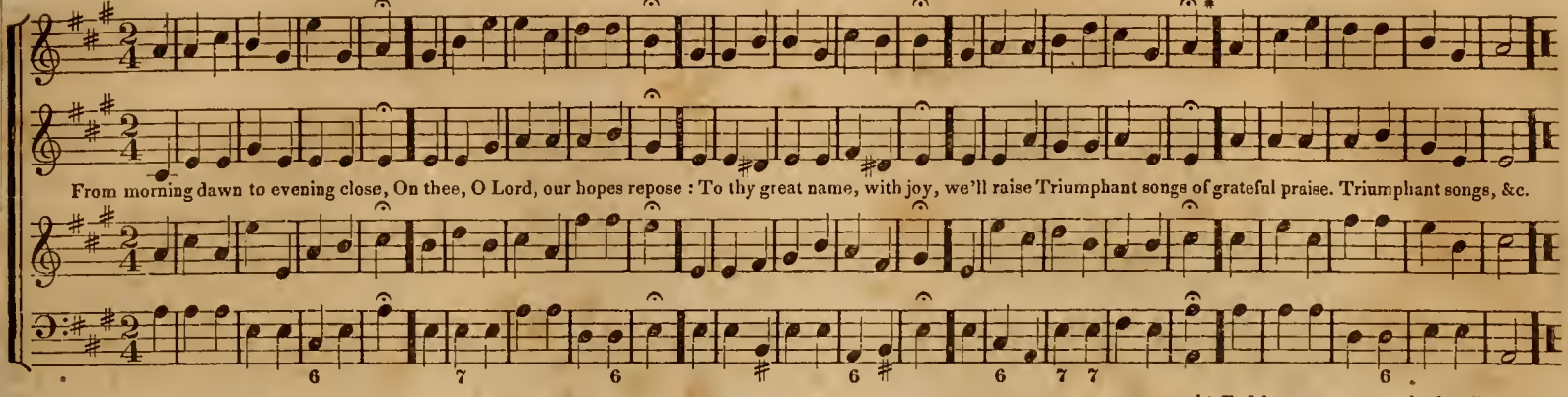
Costellow.


How blest the meek, who stand afar From rage and passion, noise and war ; God will secure their hap - py state, And plead their cause against the great

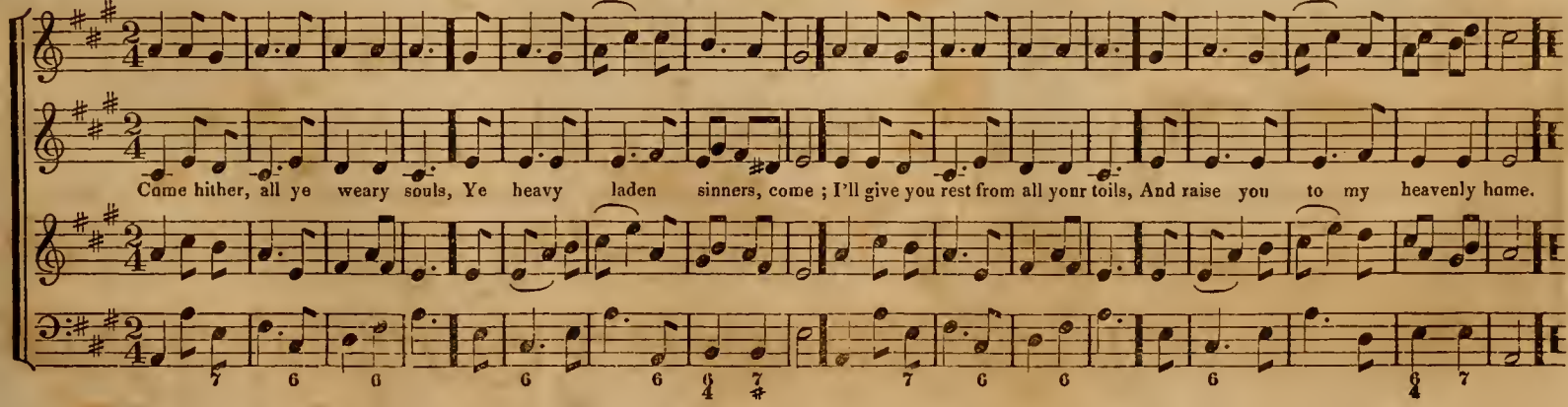
MARION. L. M.


Arise ! arise ! with joy survey, The glory of the latter day : Already has the dawn begun, Which marks at hand a rising Sun—Which marks, &c.
Unison.
Unison.

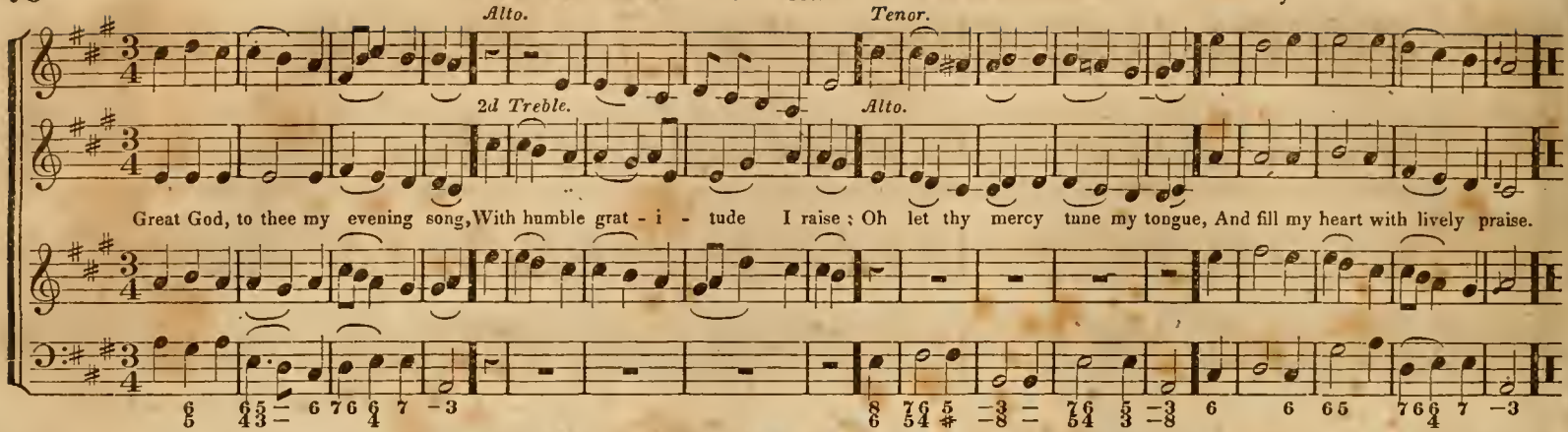
CRANSTON. L. M.


From morning dawn to evening close, On thee, O Lord, our hopes repose : To thy great name, with joy, we'll raise Triumphant songs of grateful praise. Triumphant songs, &c.
* End here—or repeat the last line.

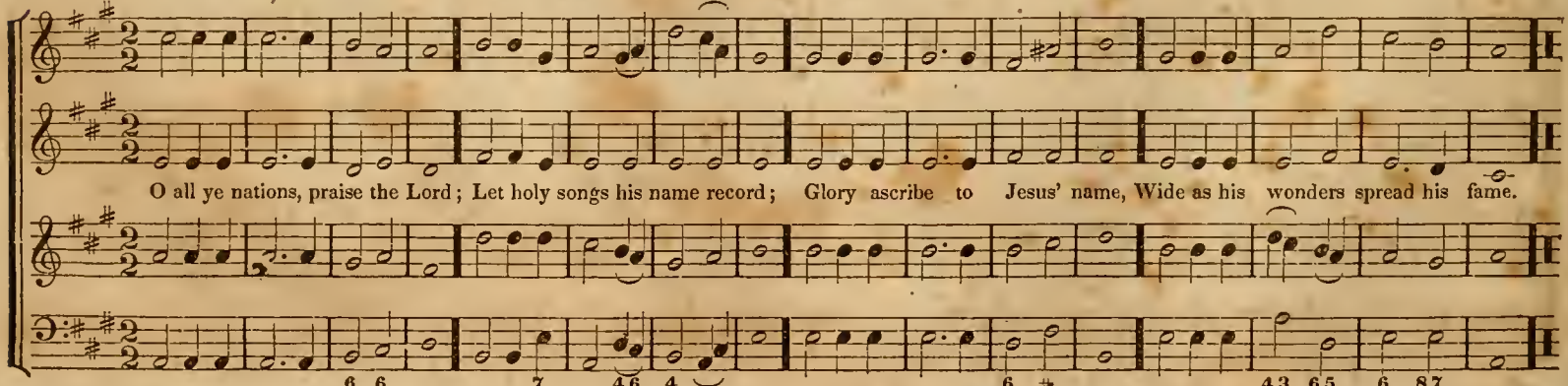
AUGUSTA. L. M.

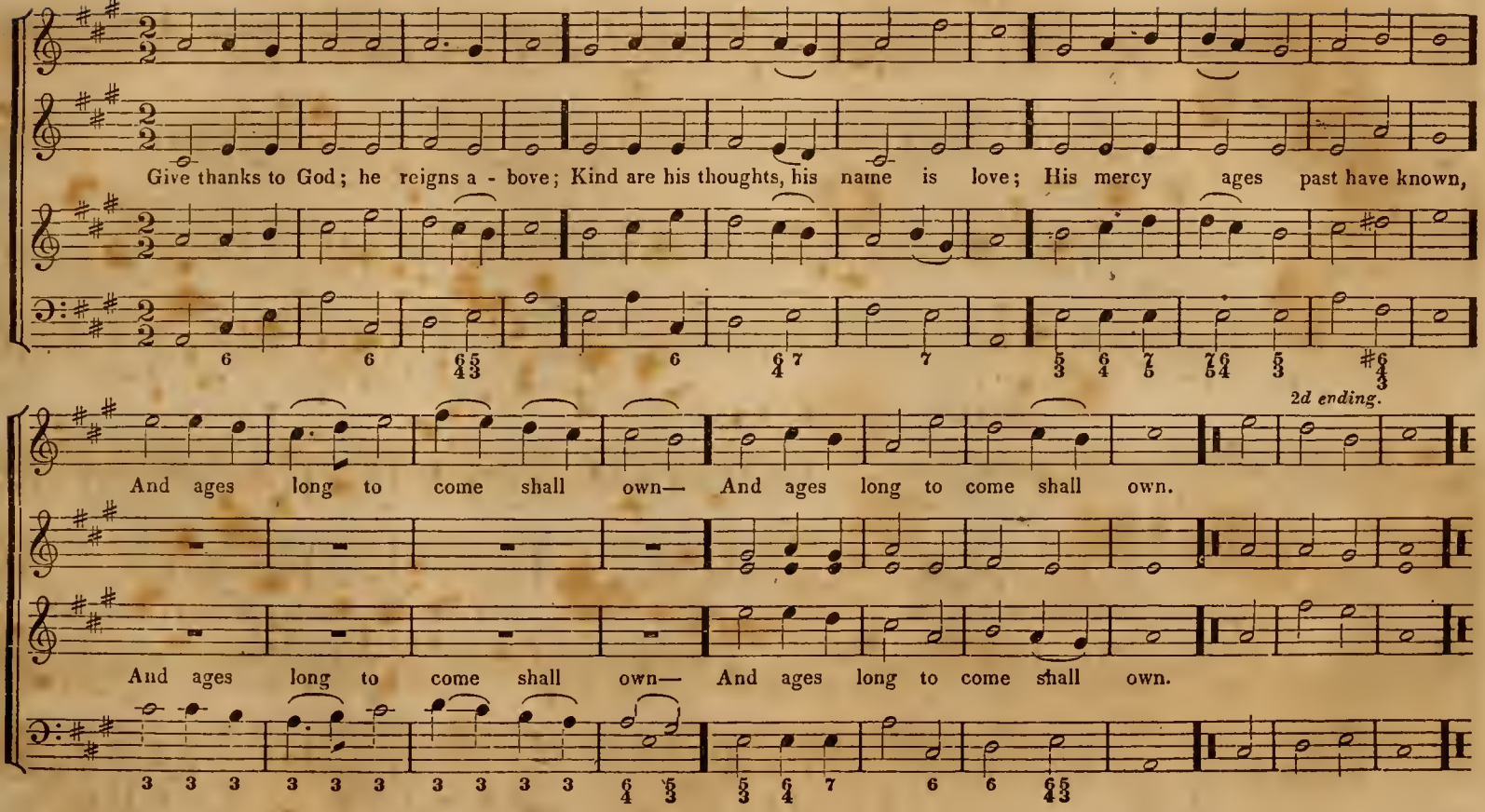

Come hither, all ye weary souls, Ye heavy laden sinners, come ; I'll give you rest from all your toils, And raise you to my heavenly home.

WHITELAND. L. M.

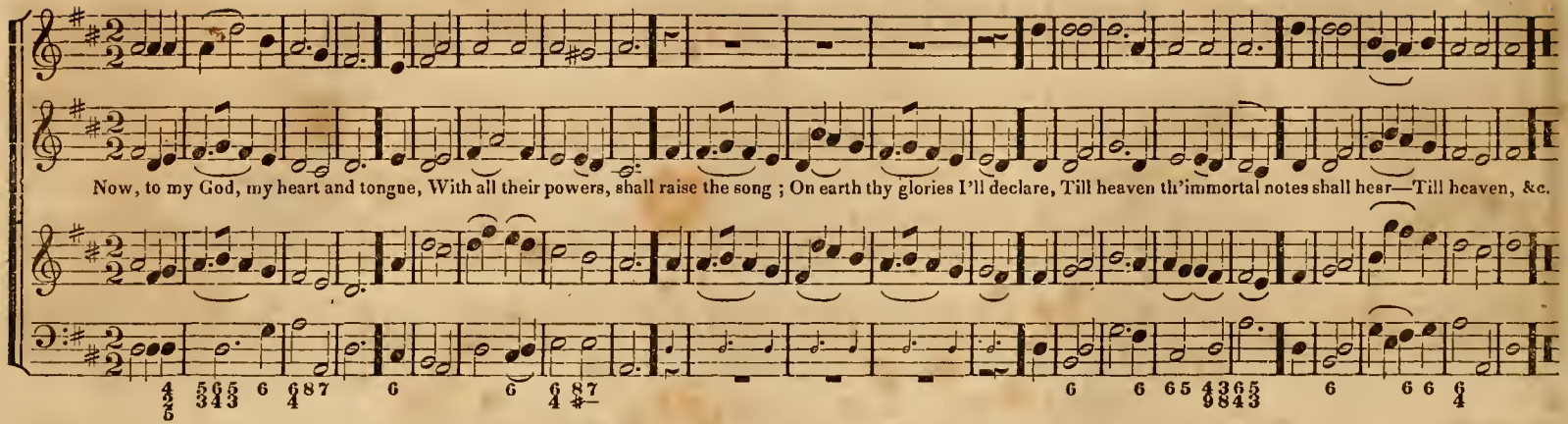
From a German Melody.

Alto.
Tenor.
2d Treble.
Alto.
Great God, to thee my evening song, With humble grat - i - tude I raise; Oh let thy mercy tune my tongue, And fill my heart with lively praise.

ALBANS. L. M. [Chant.]

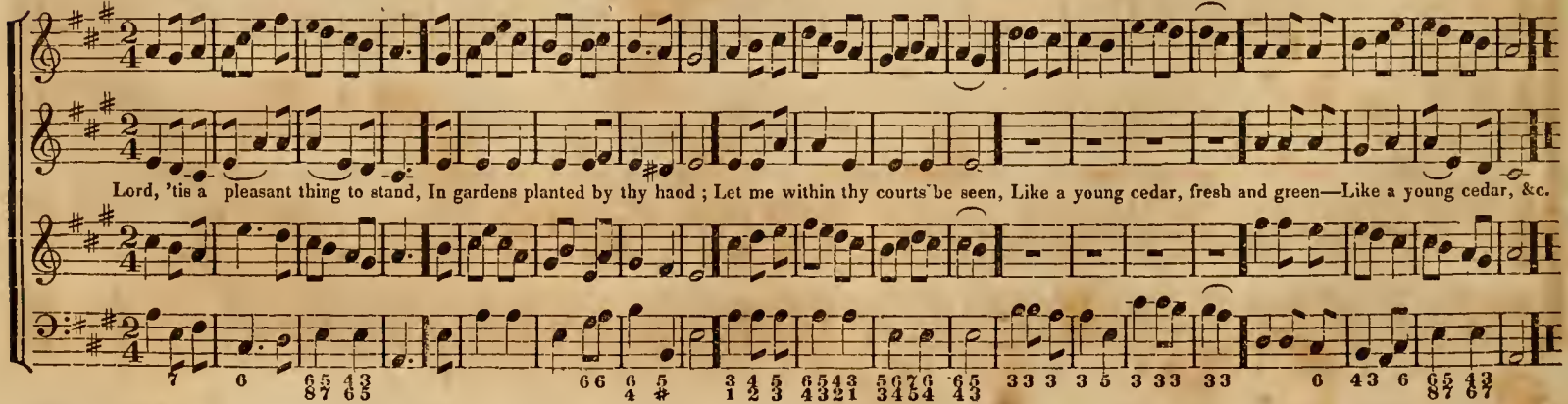

O all ye nations, praise the Lord; Let holy songs his name record; Glory ascribe to Jesus' name, Wide as his wonders spread his fame.


Give thanks to God; he reigns a - bove; Kind are his thoughts, his name is love; His mercy ages past have known,
2d ending.
And ages long to come shall own— And ages long to come shall own.
And ages long to come shall own— And ages long to come shall own.

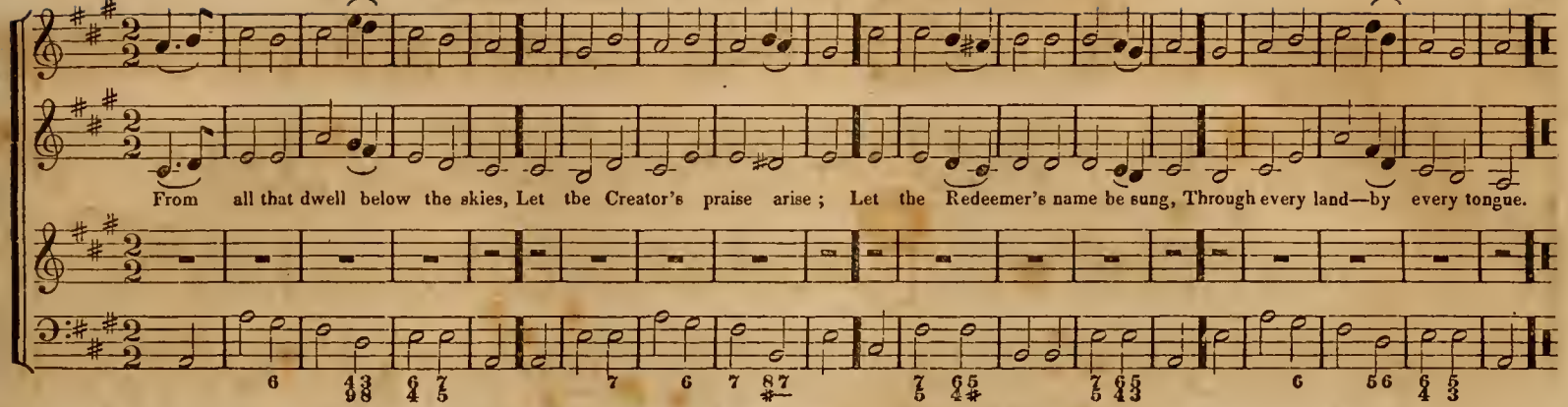
YATES. L. M.


Now, to my God, my heart and tongue, With all their powers, shall raise the song ; On earth thy glories I'll declare, Till heaven th'immortal notes shall hear—Till heaven, &c.

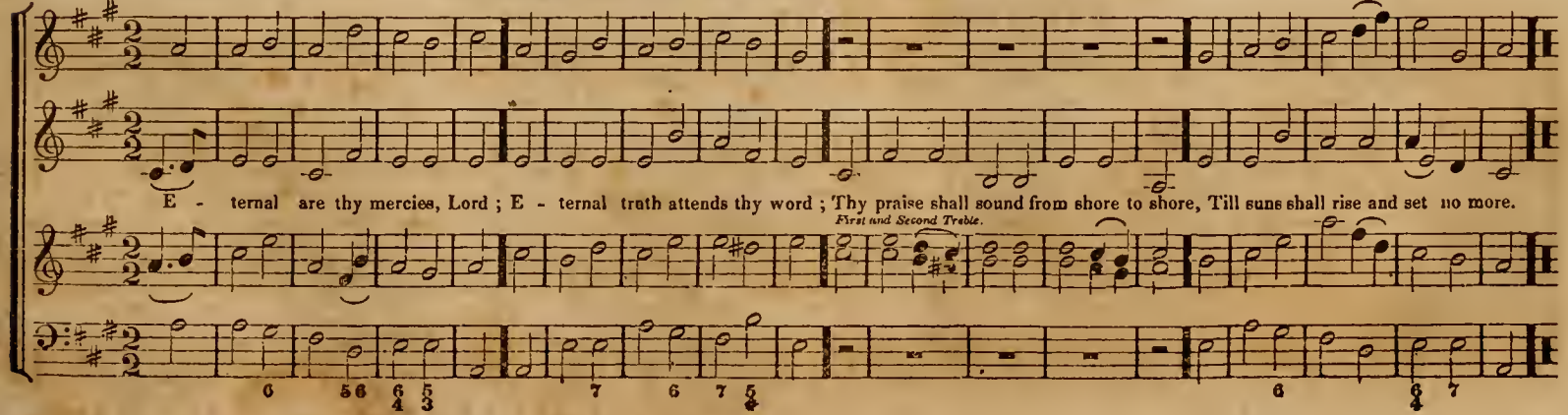
WELLVILLE. L. M.


Lord, 'tis a pleasant thing to stand, In gardens planted by thy haod ; Let me within thy courts be seen, Like a young cedar, fresh and green—Like a young cedar, &c.

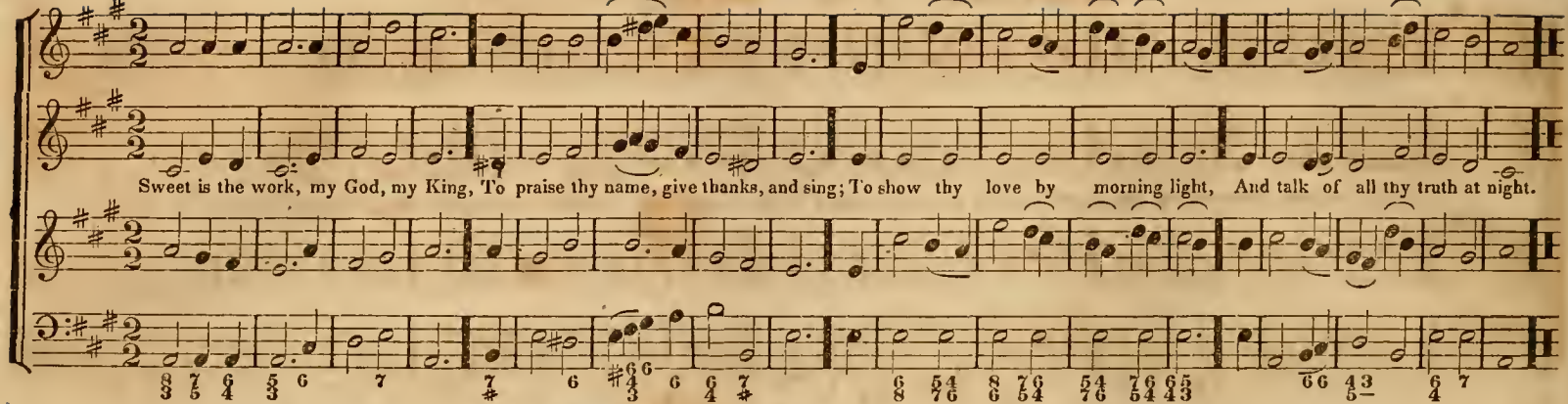
BELCHER. L. M. [No. 1.]


From all that dwell below the skies, Let the Creator's praise arise ; Let the Redeemer's name be sung, Through every land—by every tongue.

BELCHER. L. M. [No. 2.]

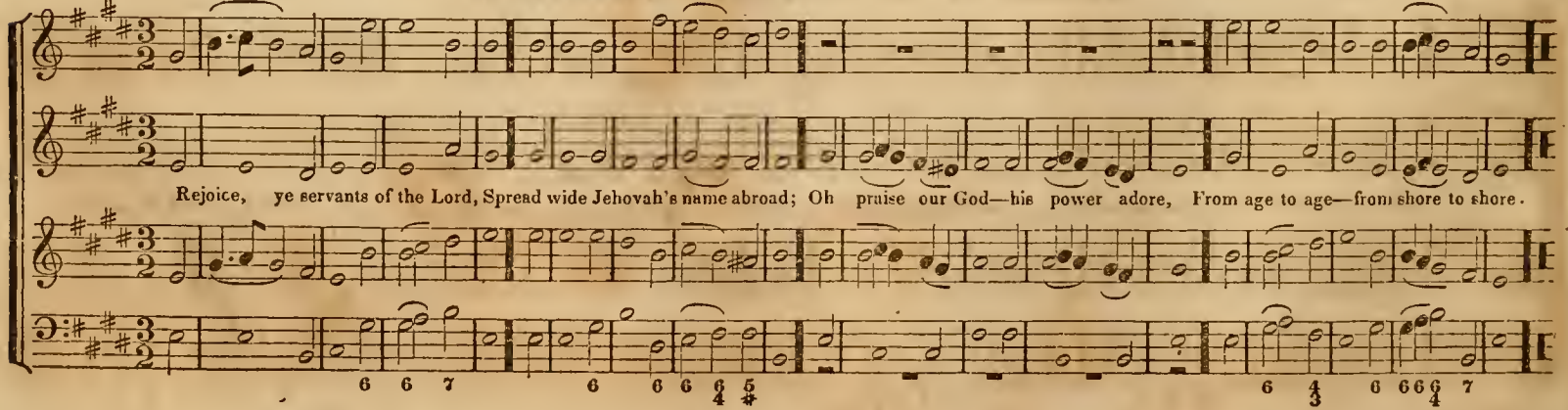

E - ternal are thy mercies, Lord ; E - ternal truth attends thy word ; Thy praise shall sound from shore to shore, Till suns shall rise and set no more.
First and Second Treble.

SLADE. L. M.


Sweet is the work, my God, my King, To praise thy name, give thanks, and sing; To show thy love by morning light, And talk of all thy truth at night.

STONEFIELD. L. M.

Stanley.


Rejoice, ye servants of the Lord, Spread wide Jehovah's name abroad; Oh praise our God—his power adore, From age to age—from shore to shore.

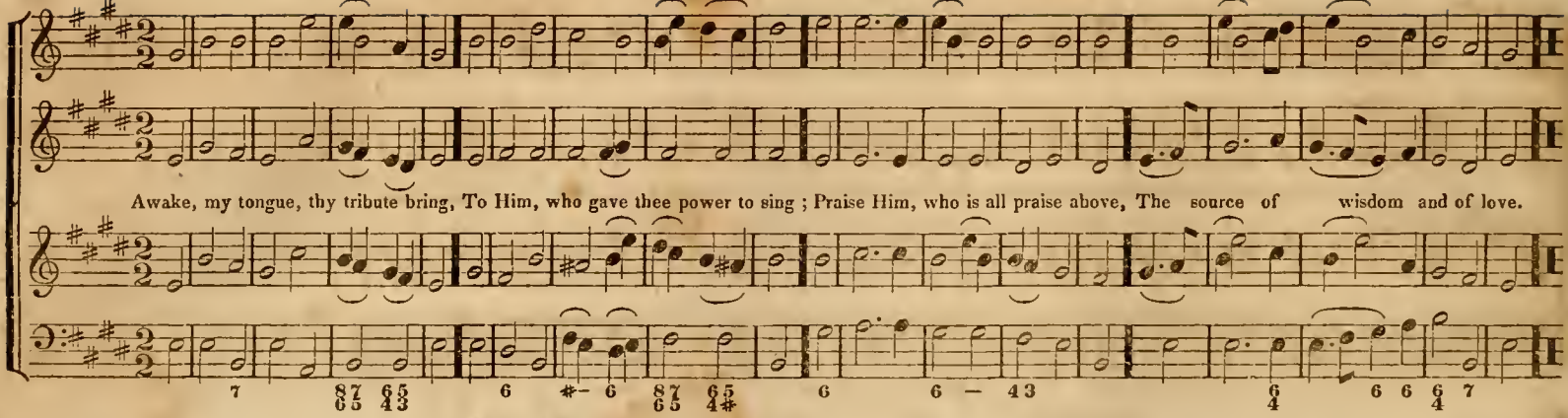
APPLETON. L. M. [Chant.]

O come, loud anthems let us sing, Loud thanks to our al - mighty King ! For we our voices high should raise, When our salvation's Rock we praise.

NIGER. L. M. [Chant.]

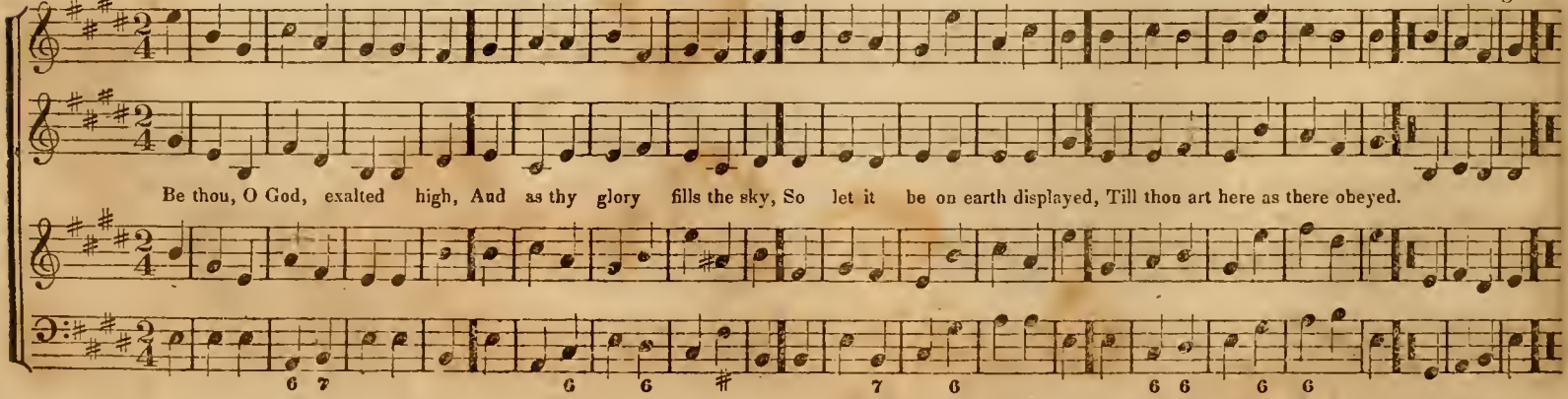
Give thanks to God, he reigns above ; Kind are his thoughts—his name is love ; His mercy ages past have known, And ages long to come shall own.

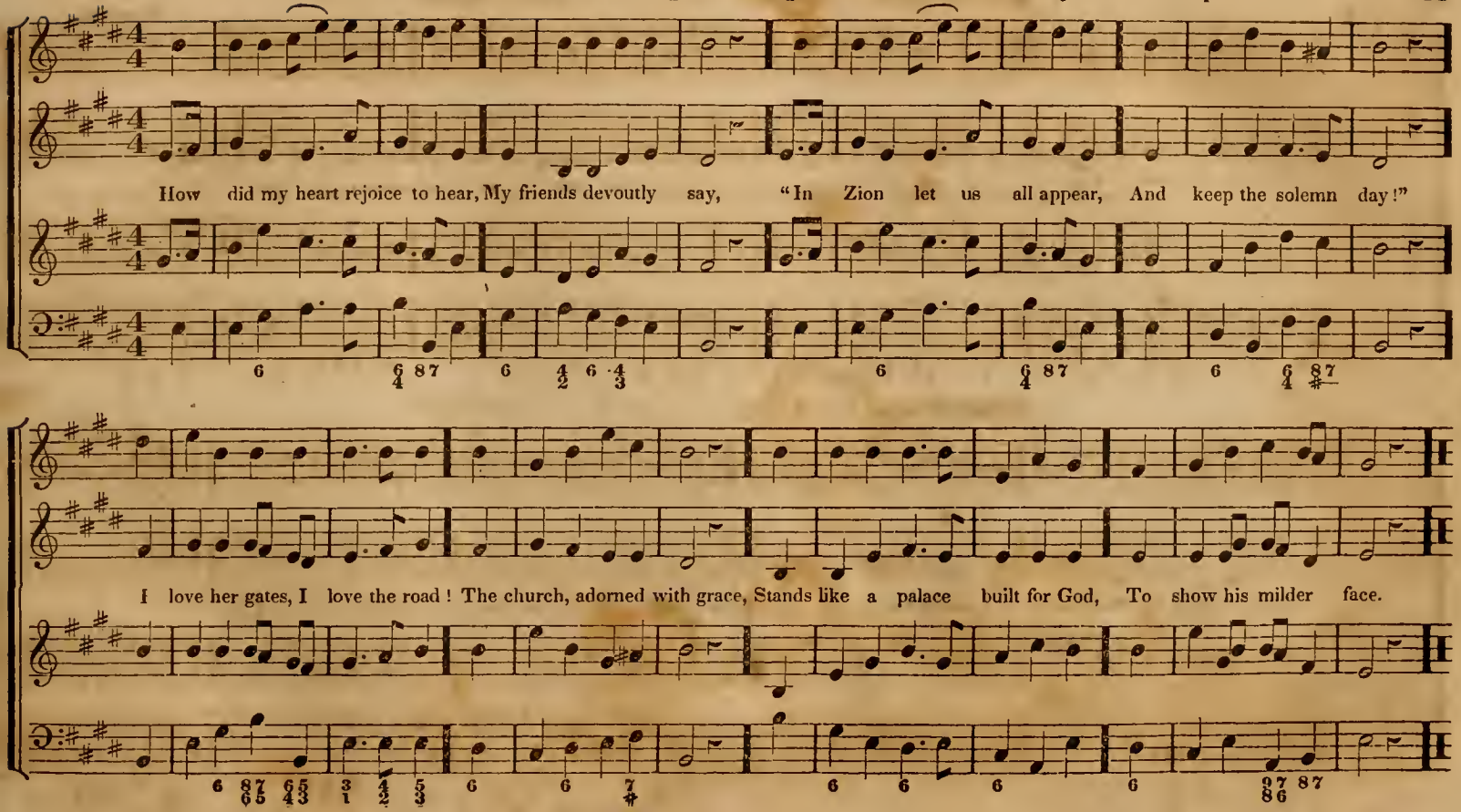
DANVERS. L. M.


Awake, my tongue, thy tribute bring, To Him, who gave thee power to sing ; Praise Him, who is all praise above, The source of wisdom and of love.

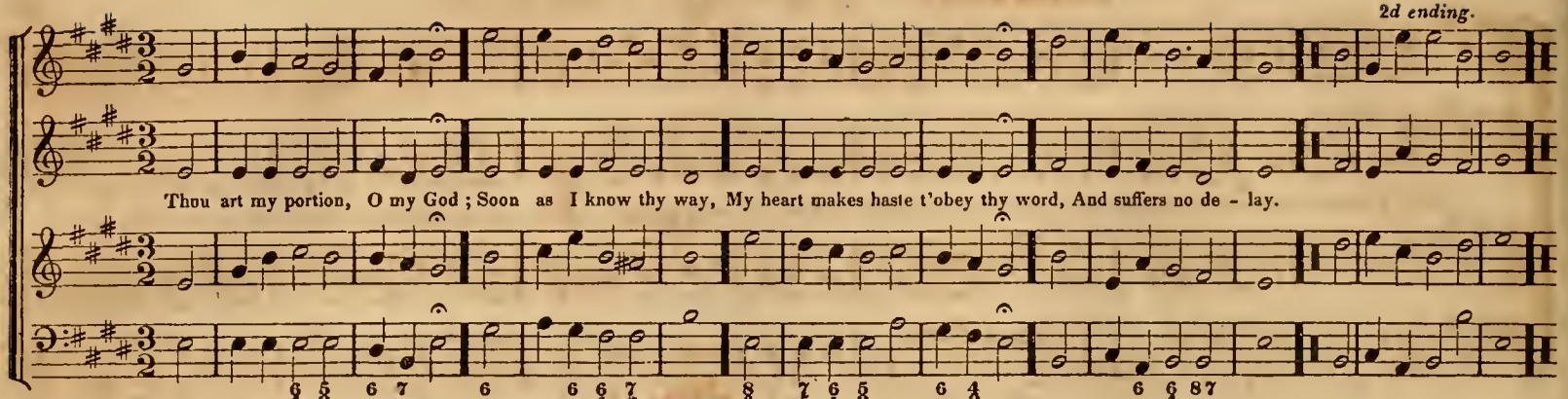
SEDGWICK. L. M.

2d ending.

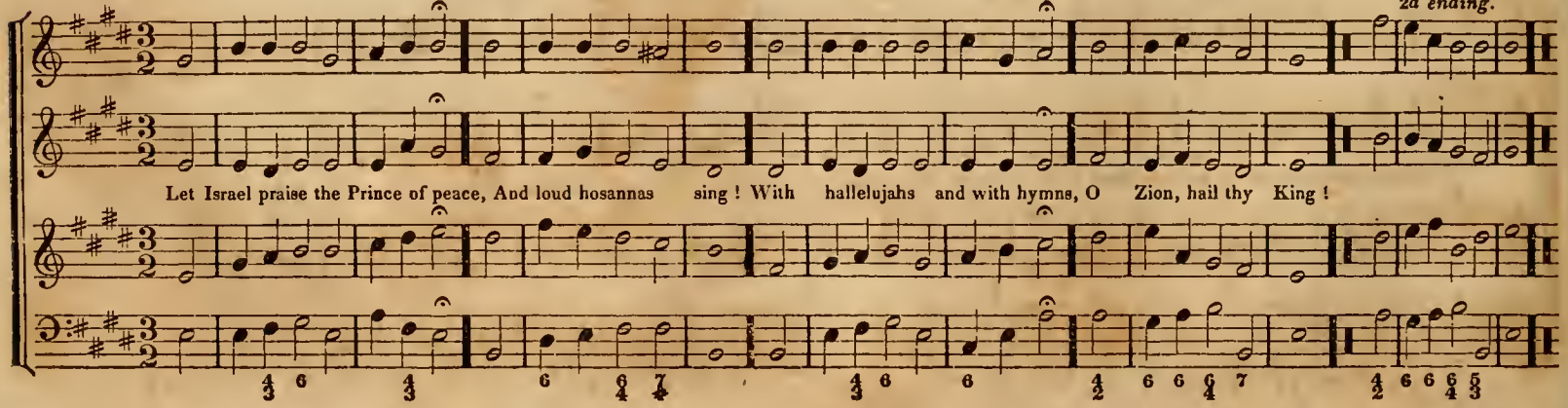


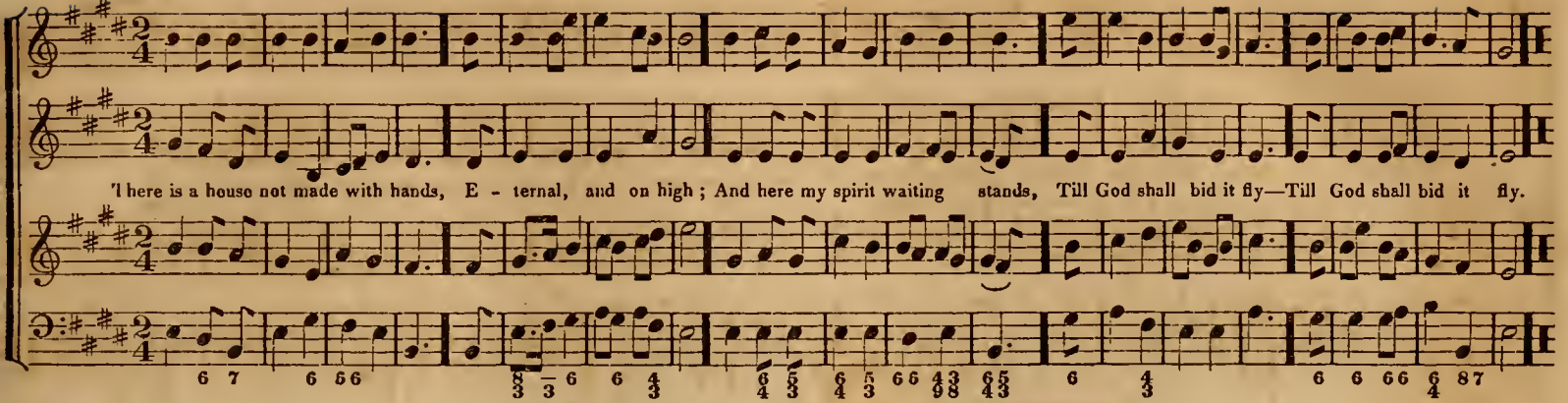

How did my heart rejoice to hear, My friends devoutly say, "In Zion let us all appear, And keep the solemn day!"
I love her gates, I love the road! The church, adorned with grace, Stands like a palace built for God, To show his milder face.

DOWNS. C. M.

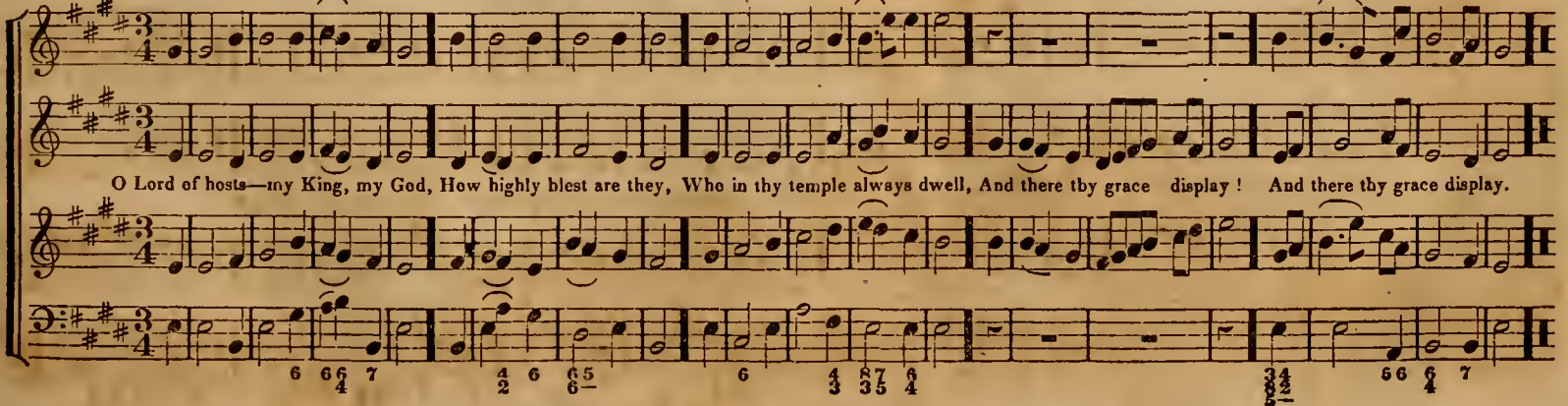


CORBIC. C. M.

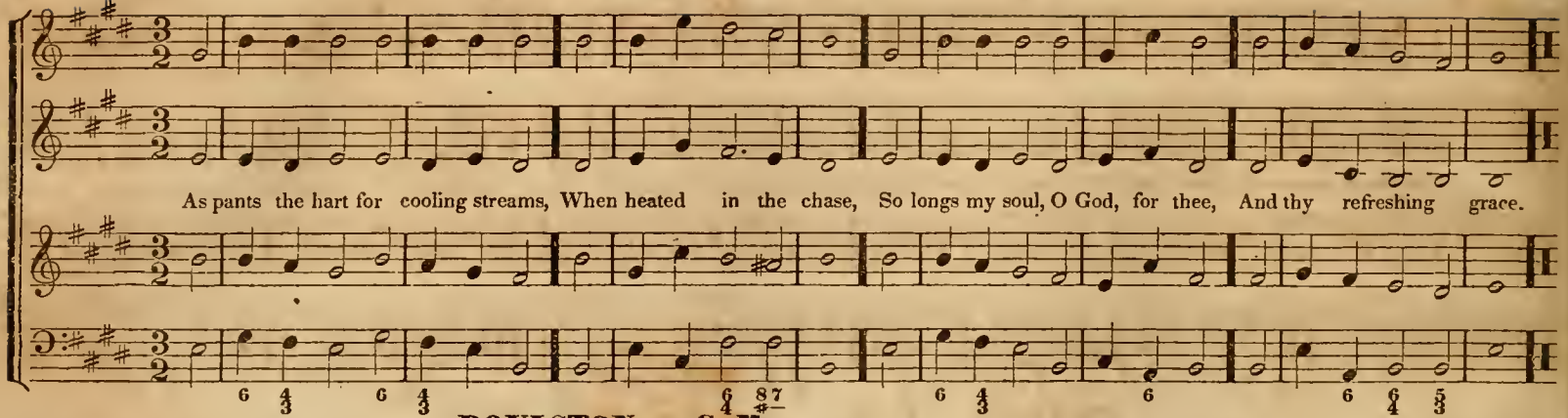

2d ending.
Let Israel praise the Prince of peace, And loud hosannas sing ! With hallelujahs and with hymns, O Zion, hail thy King !


There is a house not made with hands, E - ternal, and on high ; And here my spirit waiting stands, Till God shall bid it fly—Till God shall bid it fly.

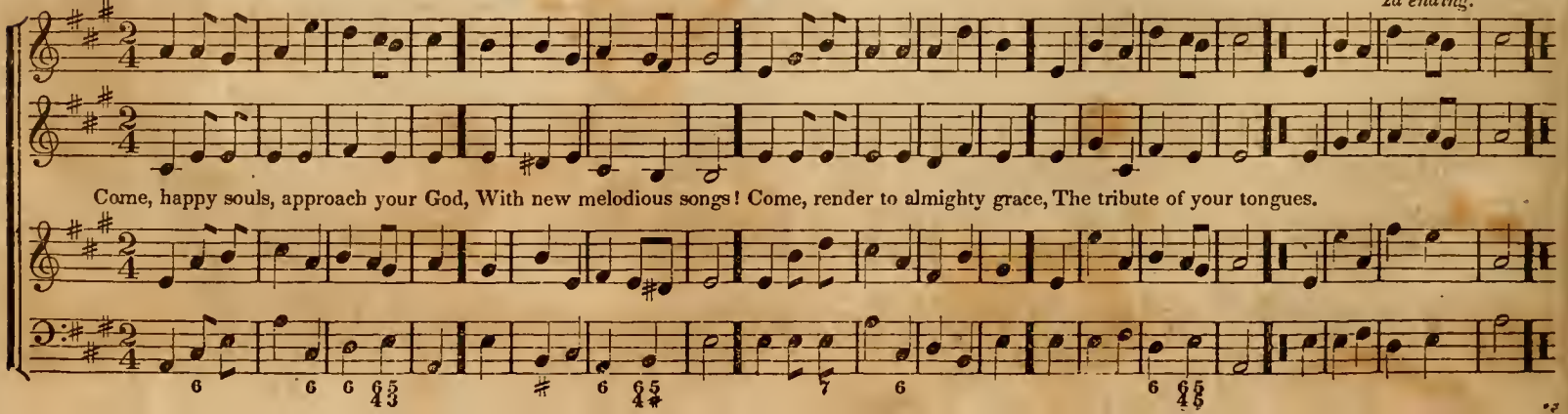
CRAVEN. C. M.


O Lord of hosts—my King, my God, How highly blest are they, Who in thy temple always dwell, And there thy grace display ! And there thy grace display.

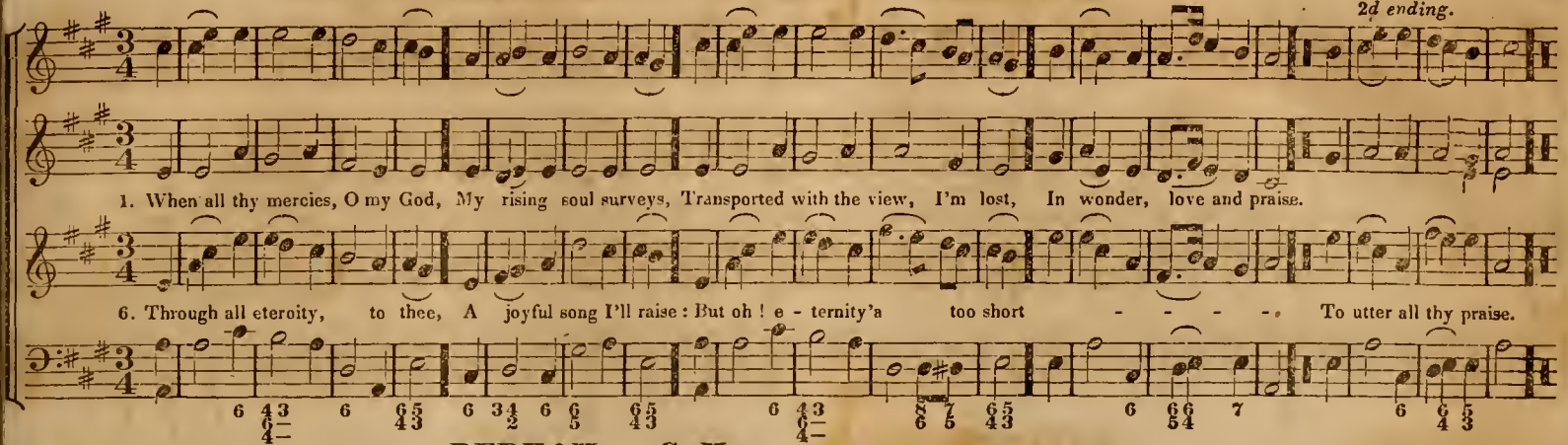
HARTFORD. C. M.



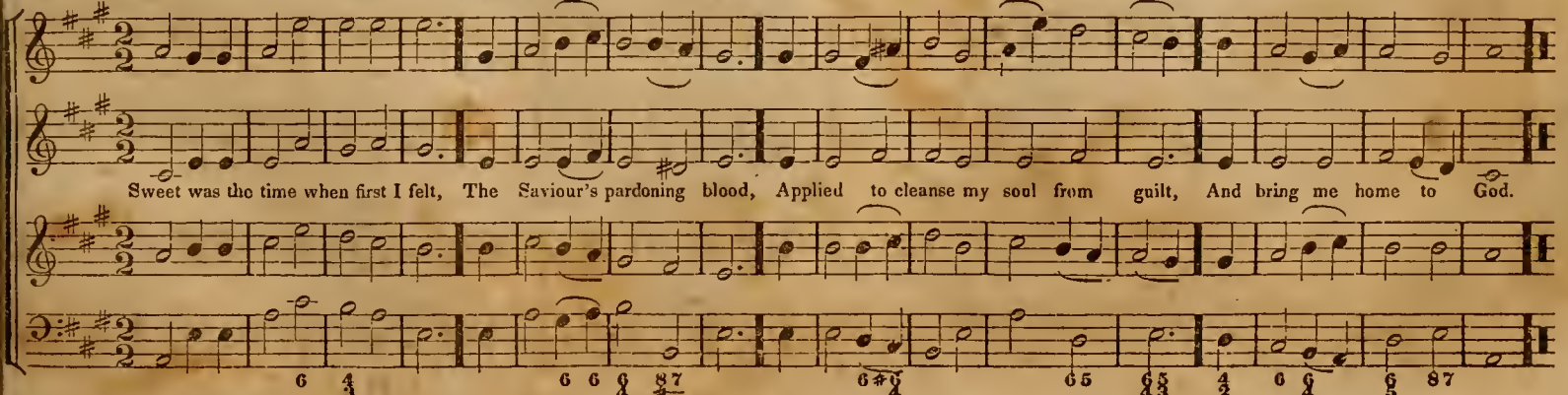
DOYLSTON. C. M.


2d ending.
Come, happy souls, approach your God, With new melodious songs! Come, render to almighty grace, The tribute of your tongues.

PRESTON. C. M.


2d ending.
1. When all thy mercies, O my God, My rising soul surveys, Transported with the view, I'm lost, In wonder, love and praise.
6. Through all eternity, to thee, A joyful song I'll raise: But oh! e - ternity's a too short - - - - To utter all thy praise.

DEDHAM. C. M.


Sweet was the time when first I felt, The Saviour's pardoning blood, Applied to cleanse my soul from guilt, And bring me home to God.

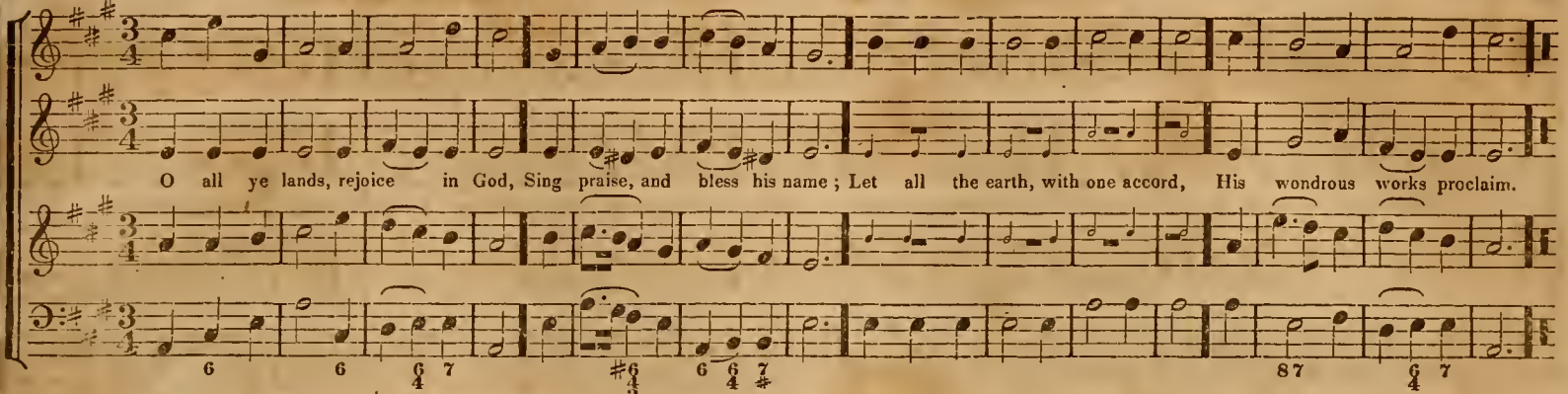
RHODES. C. M.

Subject from Rossini.

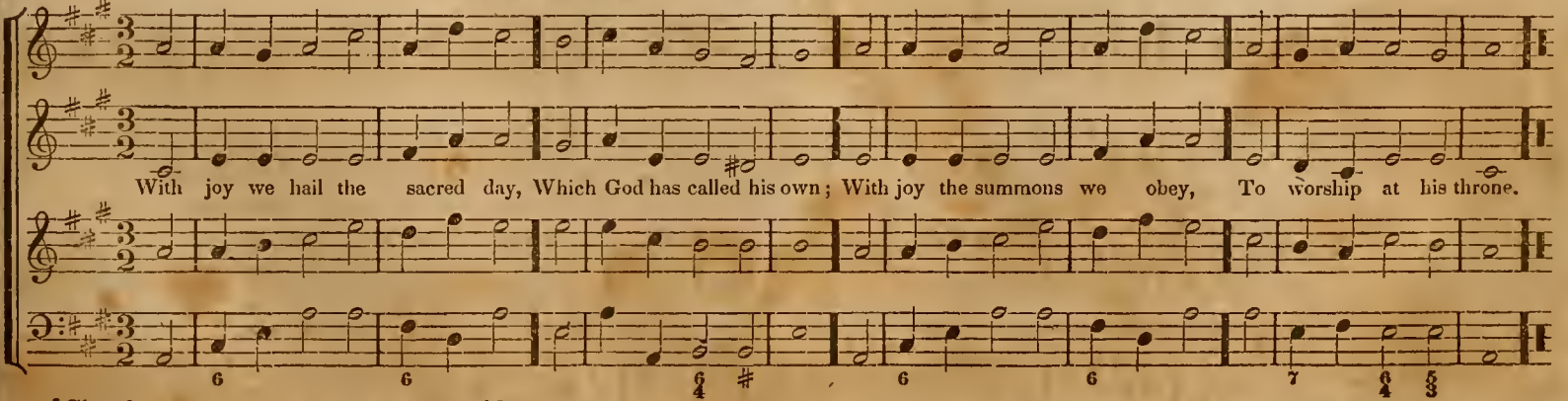
Slow.

There is a land of pure delight, Where saints immortal reign; E - ternal day excludes the night, And pleasures banish pain.

Sweet fields beyond the swelling flood, Stand dressed in living green: So to the Jews fair Canaan stood, While Jordan rolled between—While Jordan rolled between.

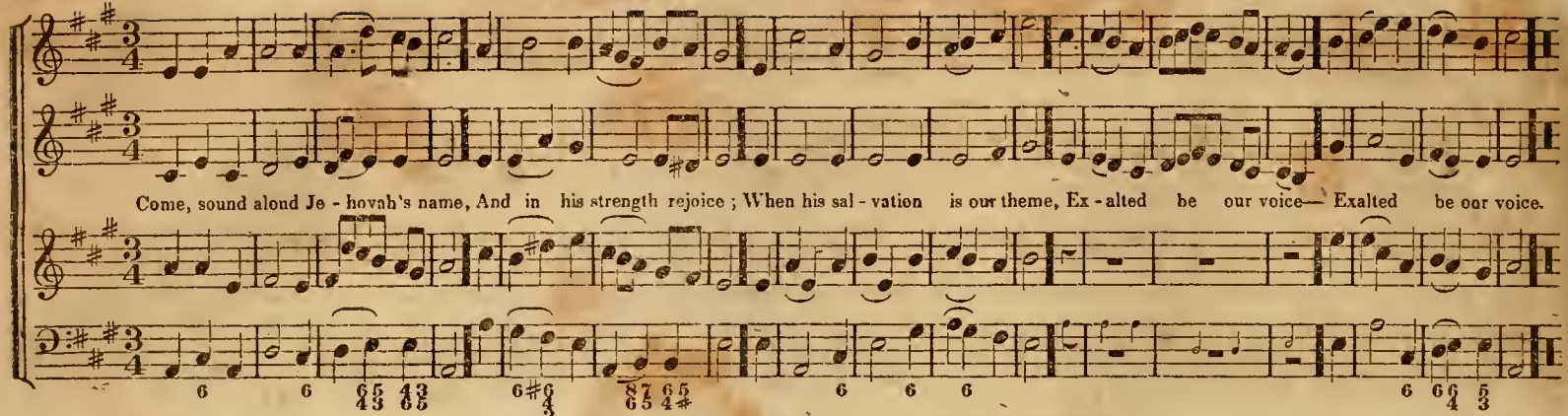


HUTCHINGS. C. M.

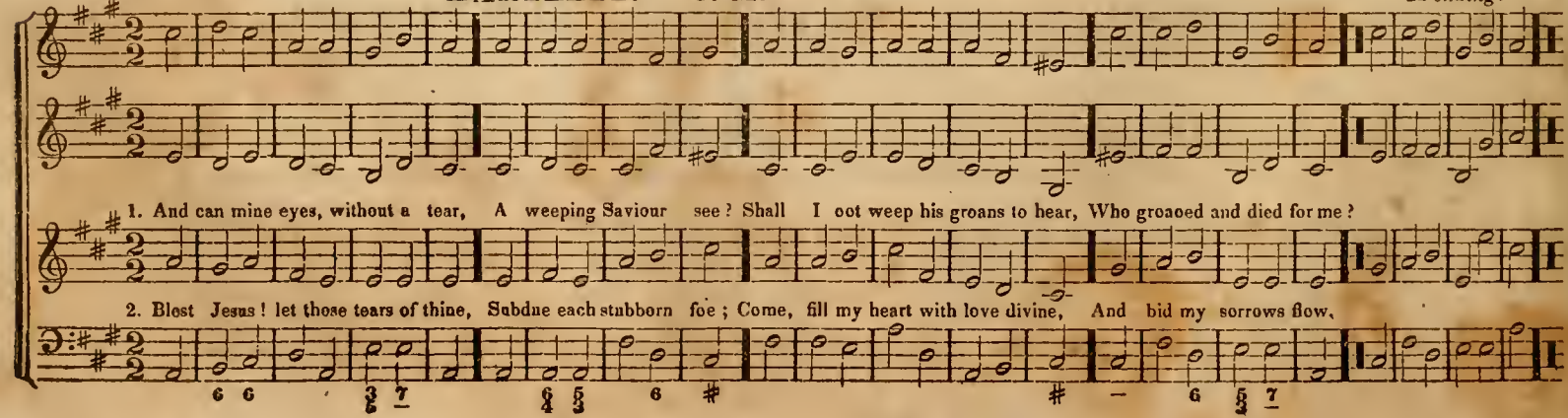


PORTER. C. M.

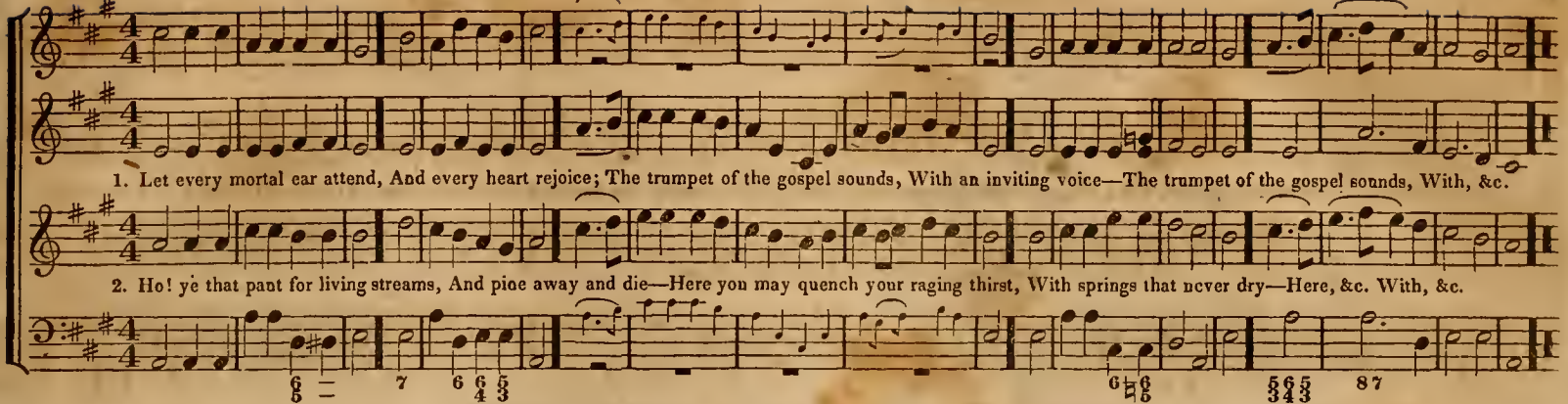
Altered from Stanley.


Come, sound aloud Je - hovah's name, And in his strength rejoice ; When his sal - vation is our theme, Ex - alted be our voice— Exalted be our voice.

BARTLETT. C. M.

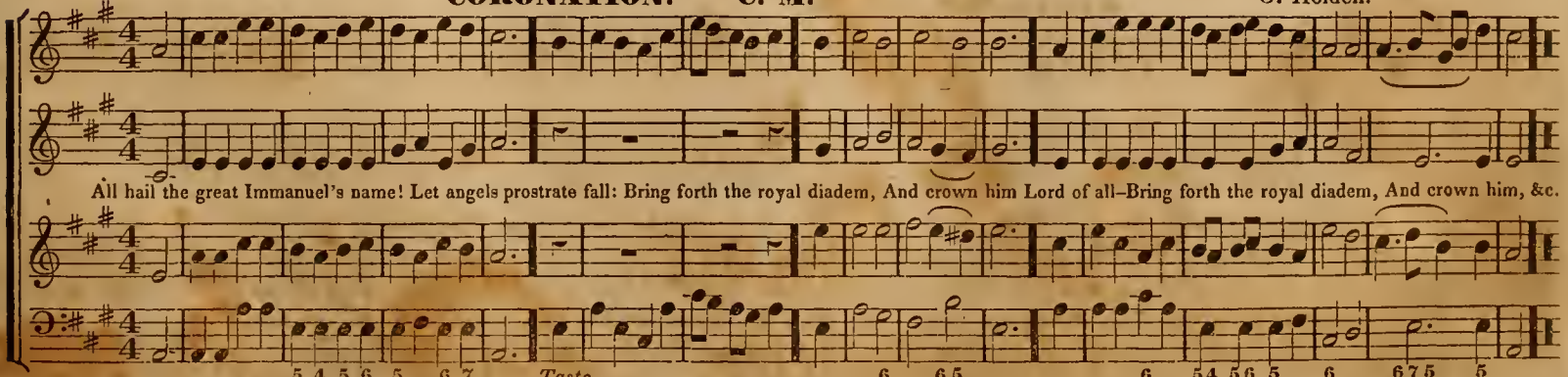
2d ending.

1. And can mine eyes, without a tear, A weeping Saviour see ? Shall I oot weep his groans to hear, Who groaoed and died for me ?
2. Blest Jesus ! let those tears of thine, Subdue each stubborn foe ; Come, fill my heart with love divine, And bid my sorrows flow.

RINDGE. C. M.


1. Let every mortal ear attend, And every heart rejoice; The trumpet of the gospel sounds, With an inviting voice—The trumpet of the gospel sounds, With, &c.
2. Ho! ye that pant for living streams, And pine away and die—Here you may quench your raging thirst, With springs that never dry—Here, &c. With, &c.

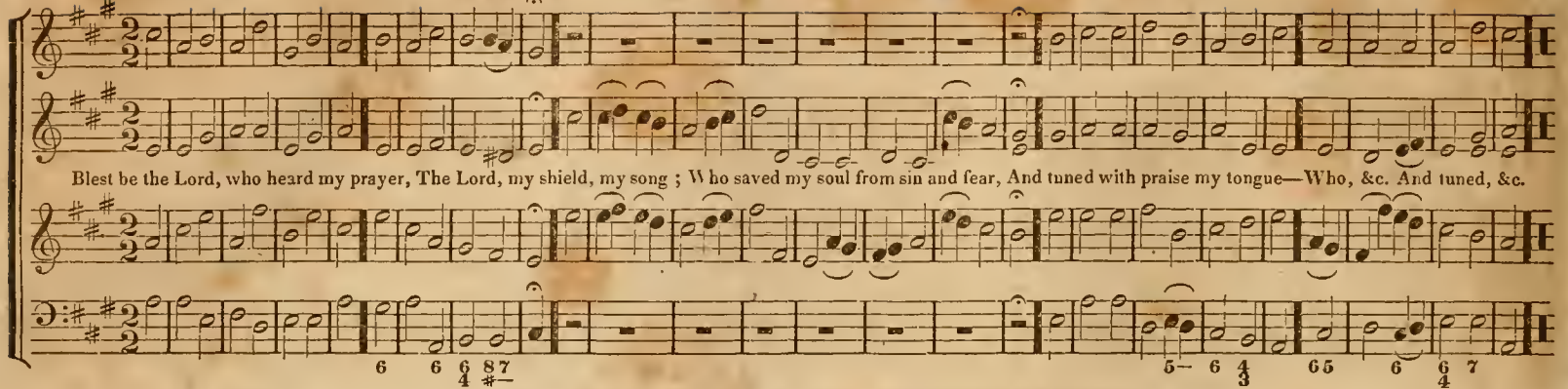
CORONATION.* C. M.

O. Holden.

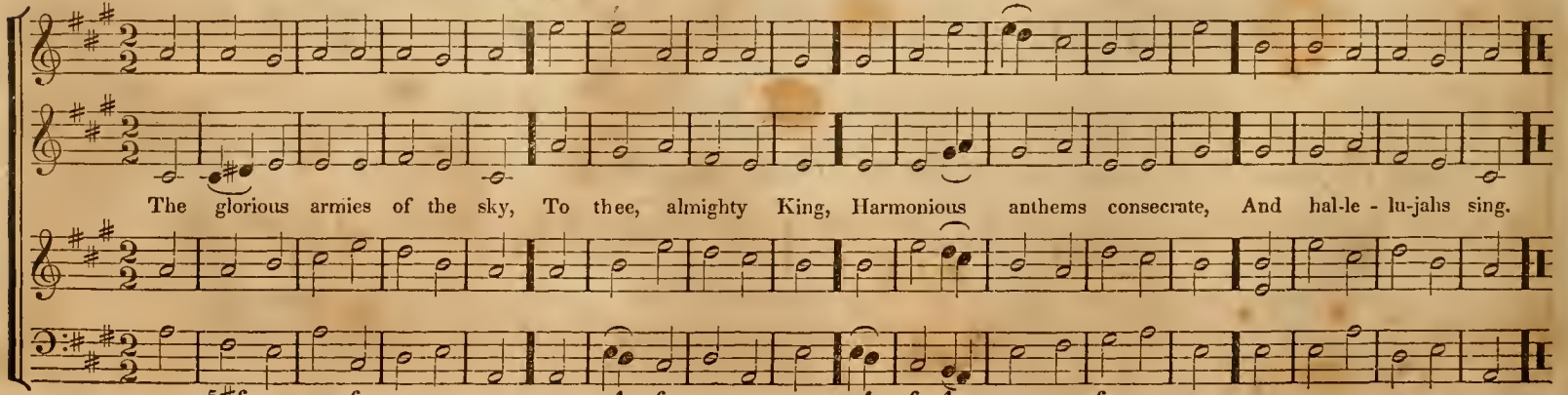

All hail the great Immanuel's name! Let angels prostrate fall: Bring forth the royal diadem, And crown him Lord of all—Bring forth the royal diadem, And crown him, &c.
Tasto.

* This tune was a great favorite with the late Dr. Dwight It was often sung by the College Choir, while he "catching as it were the inspiration of the heavenly world, would join them, and lead them" with the most ardent devotion.—Incidents in the life of President Dwight, p. 26.

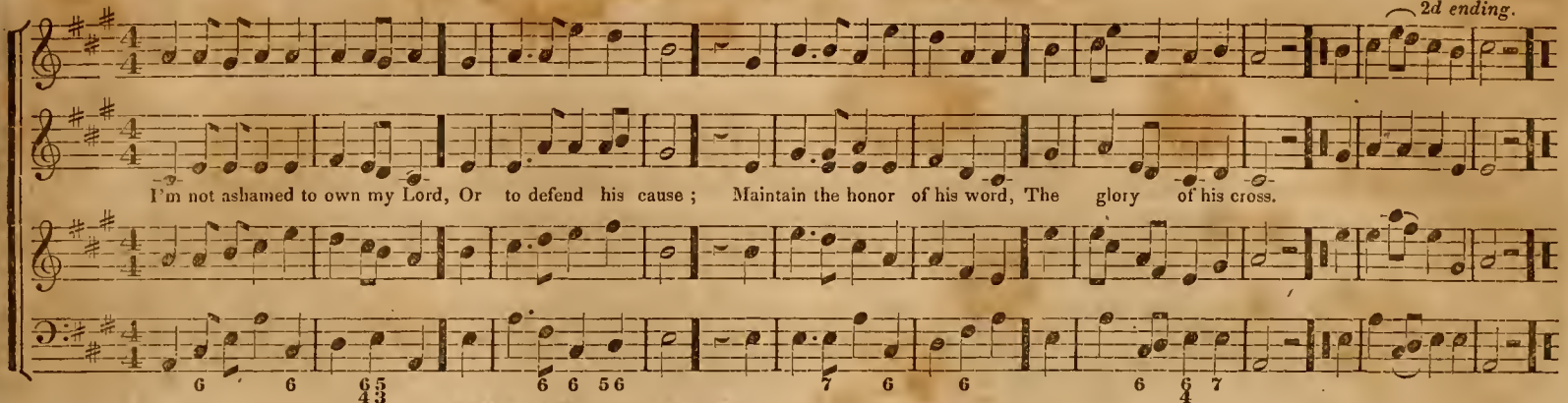
REGIS. C. M.


Blest be the Lord, who heard my prayer, The Lord, my shield, my song ; Who saved my soul from sin and fear, And tuned with praise my tongue—Who, &c. And tuned, &c.

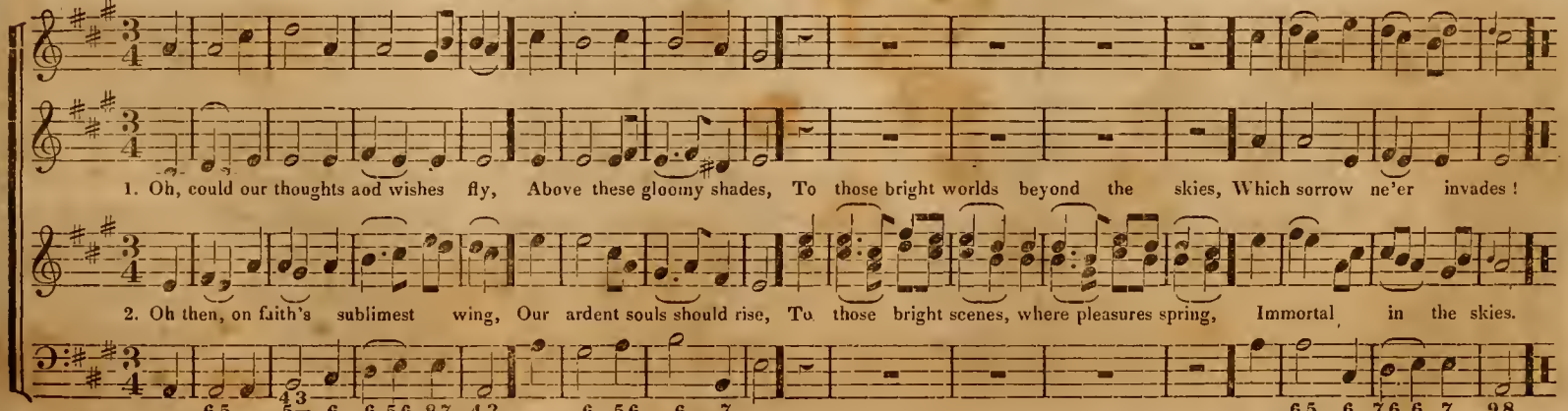
STAMFORD. C. M.



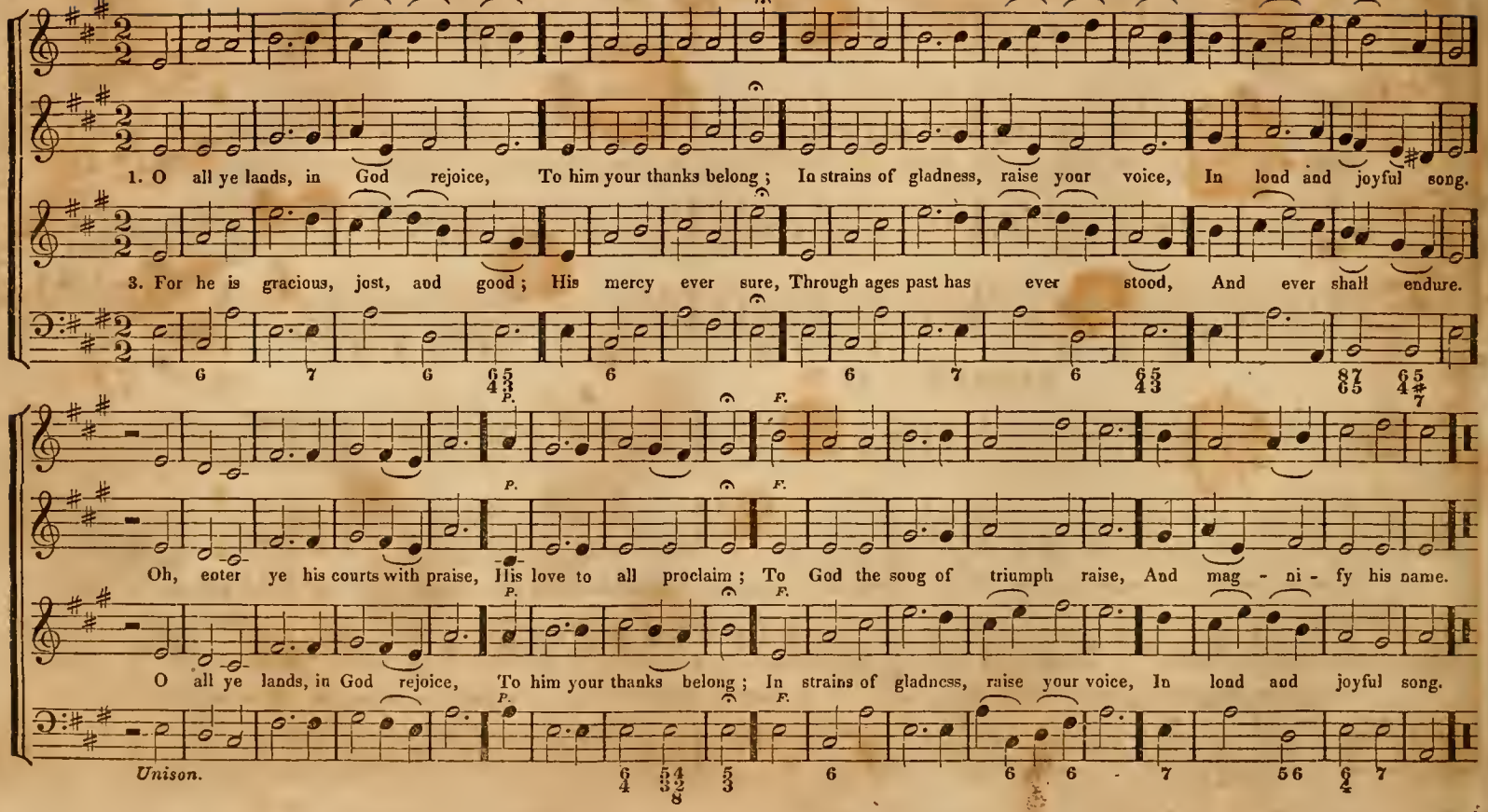
DRAYTON. C. M.



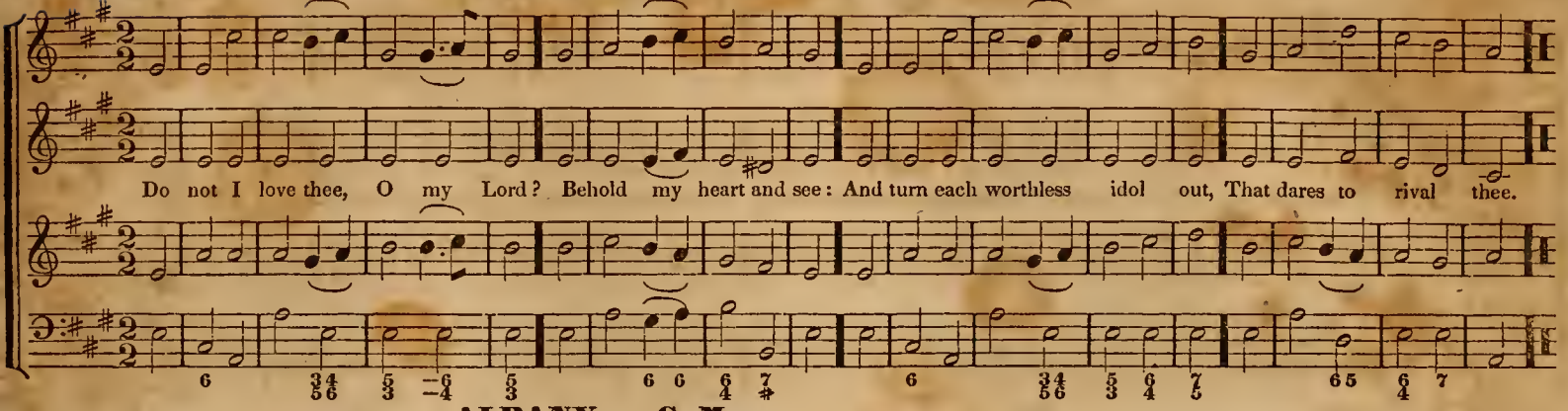
HAWLEY. L. M.


1. Oh, could our thoughts aod wishes fly, Above these gloomy shades, To those bright worlds beyond the skies, Which sorrow ne'er invades !
2. Oh then, on faith's sublimest wing, Our ardent souls should rise, To those bright scenes, where pleasures spring, Immortal in the skies.

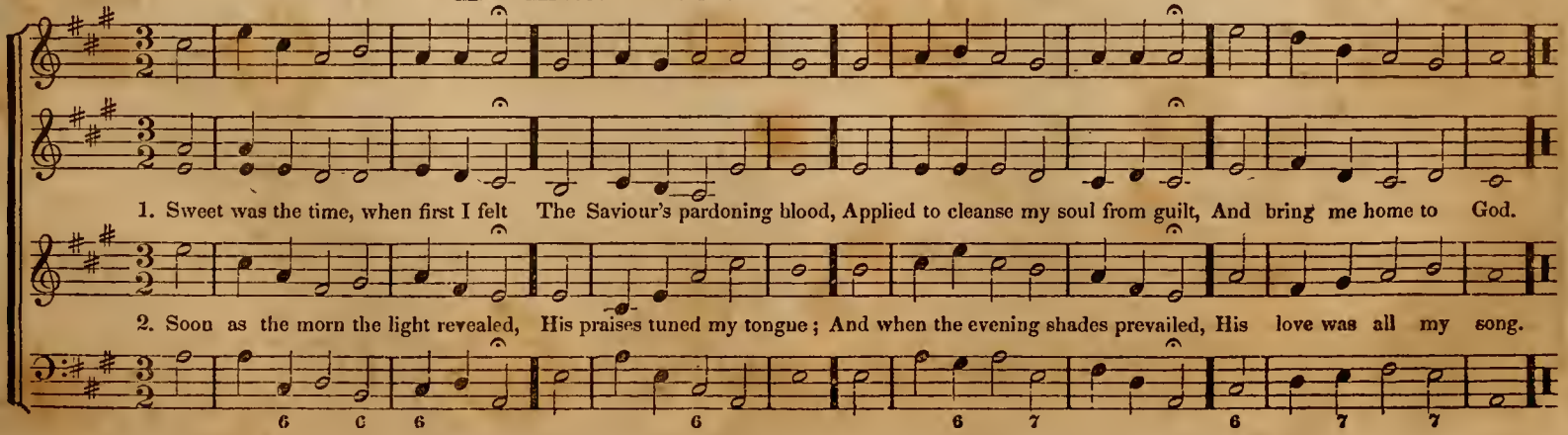
BRIMFIELD. C. M. [Double.]


1. O all ye lands, in God rejoice, To him your thanks belong; In strains of gladness, raise your voice, In loud and joyful song.
3. For he is gracious, just, and good; His mercy ever sure, Through ages past has ever stood, And ever shall endure.
P.
F.
Oh, enter ye his courts with praise, His love to all proclaim; To God the song of triumph raise, And mag - ni - fy his name.
O all ye lands, in God rejoice, To him your thanks belong; In strains of gladness, raise your voice, In loud and joyful song.
Unison.

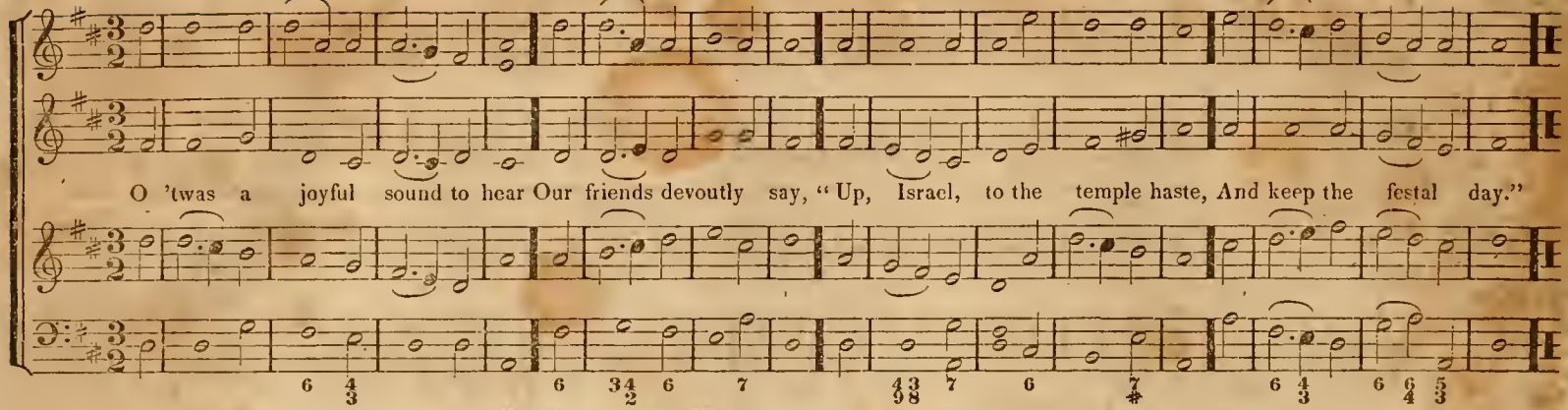
ALEXANDRIA. C. M.



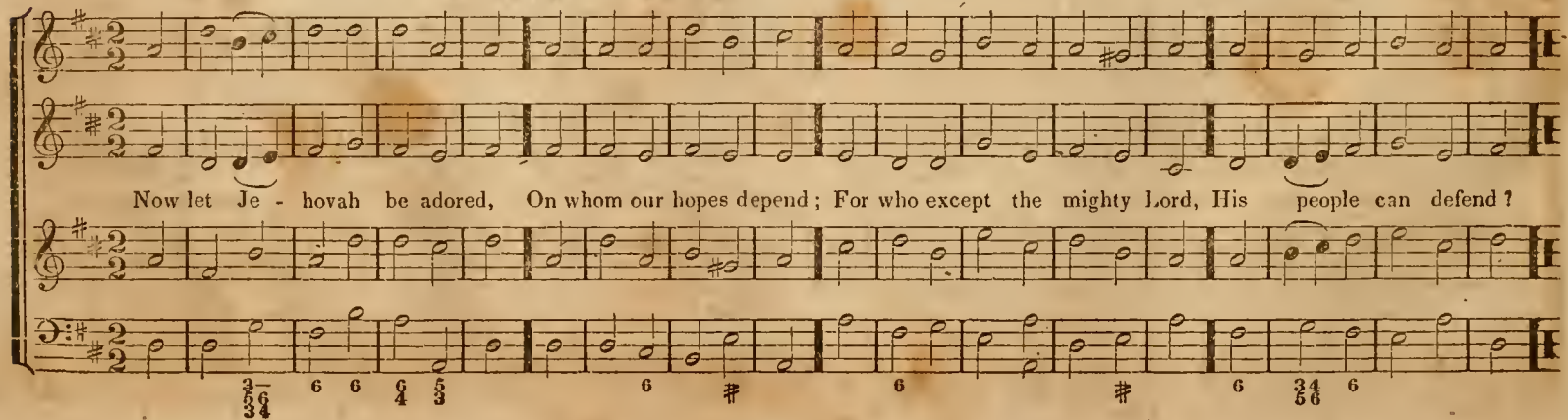
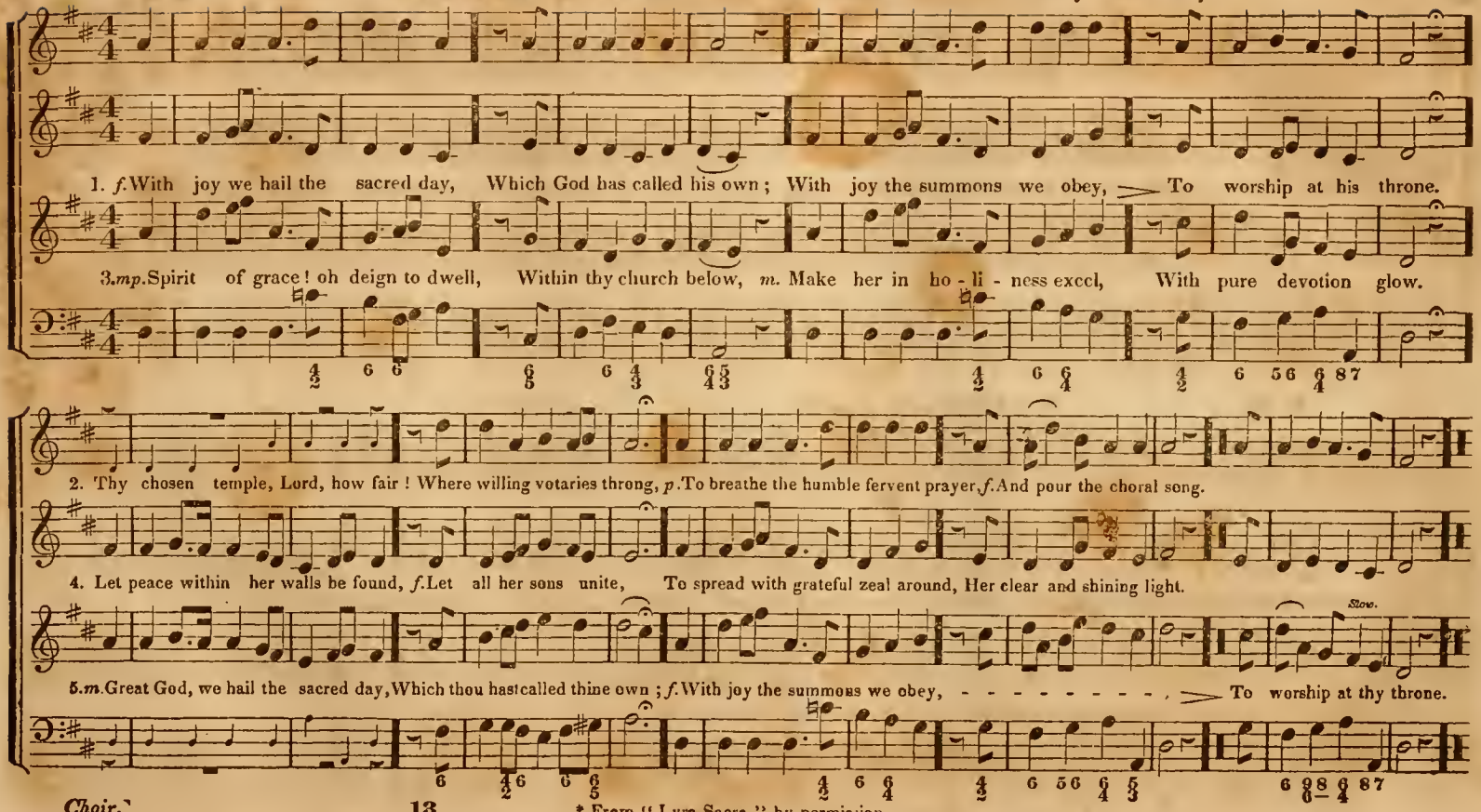
ALBANY. C. M.


1. Sweet was the time, when first I felt The Saviour's pardoning blood, Applied to cleanse my soul from guilt, And bring me home to God.
2. Soon as the morn the light revealed, His praises tuned my tongue; And when the evening shades prevailed, His love was all my song.

COLCHESTER. C. M.

Williams.

St. ANN's. C. M.

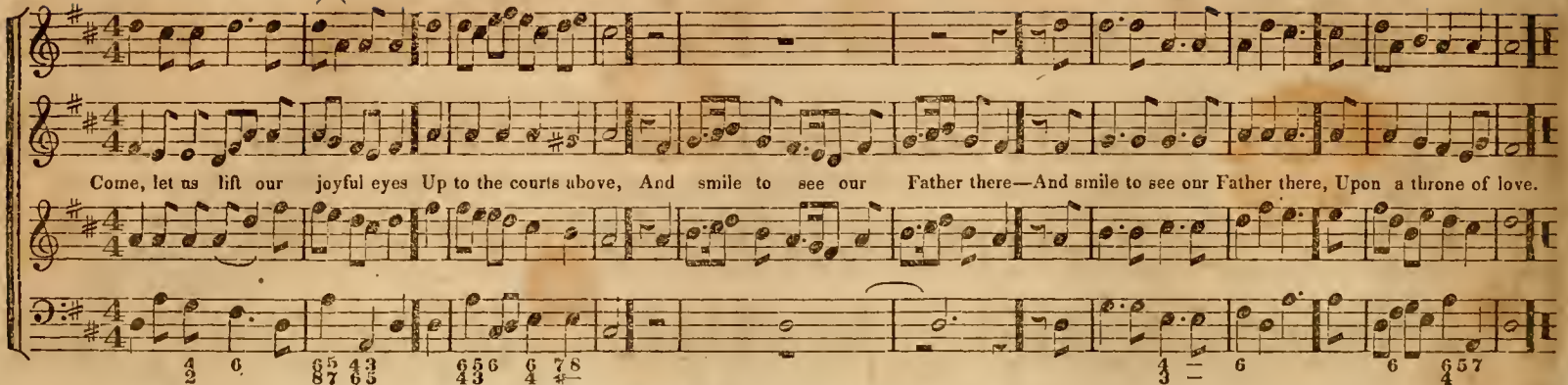
Dr. Croft.



1. f. With joy we hail the sacred day, Which God has called his own; With joy the summons we obey, To worship at his throne.
3. mp. Spirit of grace! oh deign to dwell, Within thy church below, m. Make her in ho - li - ness excel, With pure devotion glow.
2. Thy chosen temple, Lord, how fair! Where willing votaries throng, p. To breathe the humble fervent prayer, f. And pour the choral song.
4. Let peace within her walls be found, f. Let all her sons unite, To spread with grateful zeal around, Her clear and shining light.
Slow.
5. m. Great God, we hail the sacred day, Which thou hast called thine own; f. With joy the summons we obey, To worship at thy throne.

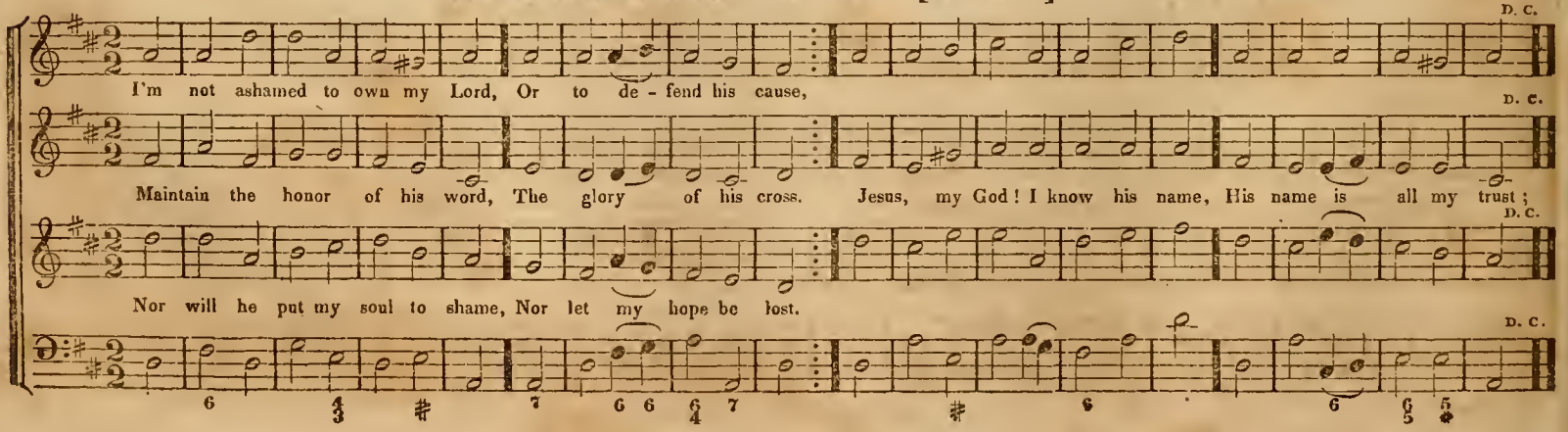
* From "Lyra Sacra," by permission.

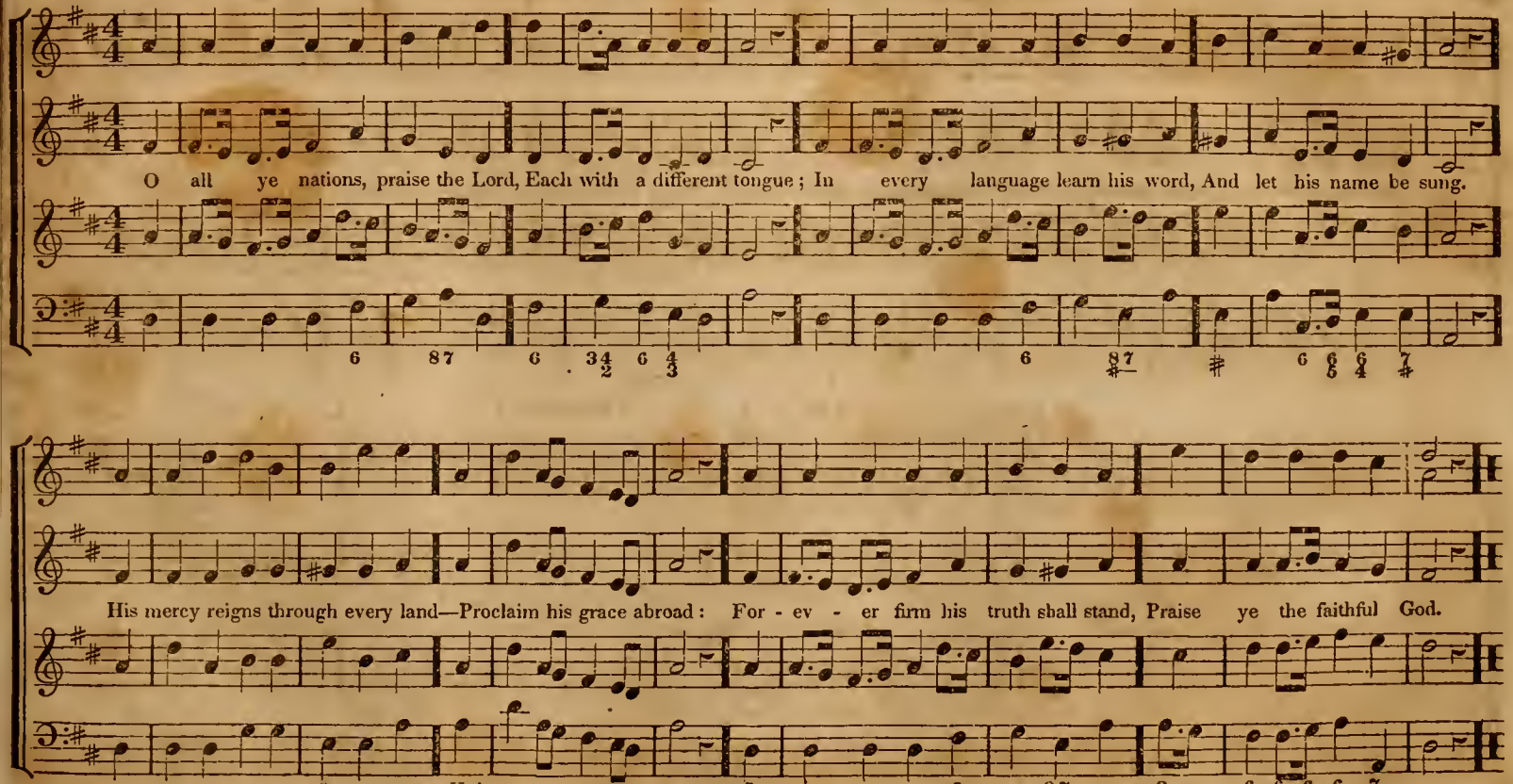
CONWAY. C. M.


Come, let us lift our joyful eyes Up to the courts above, And smile to see our Father there—And smile to see our Father there, Upon a throne of love.

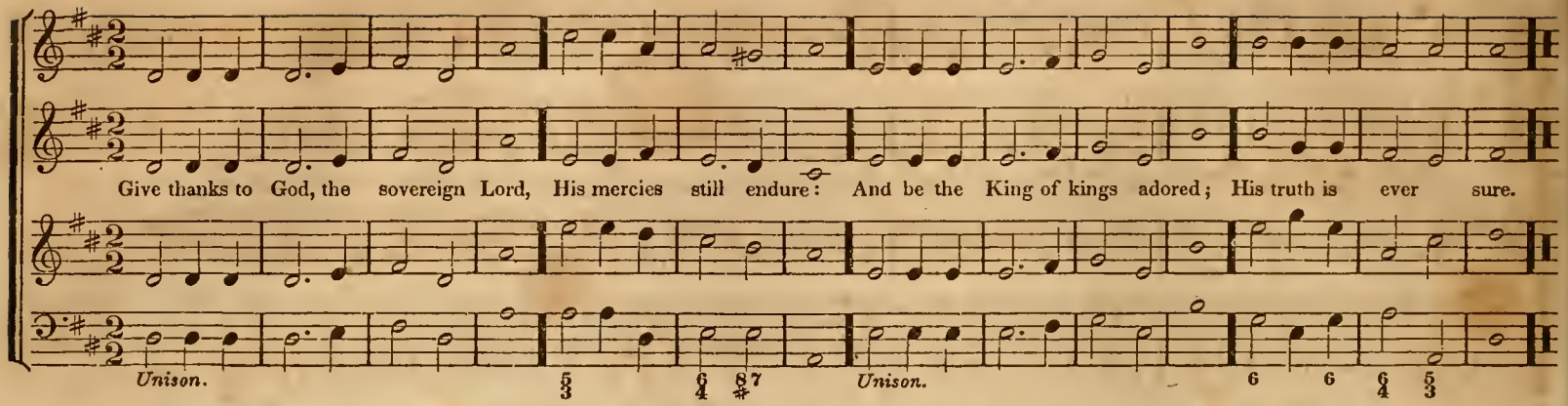
WESTMORELAND. C. M. [Double.]

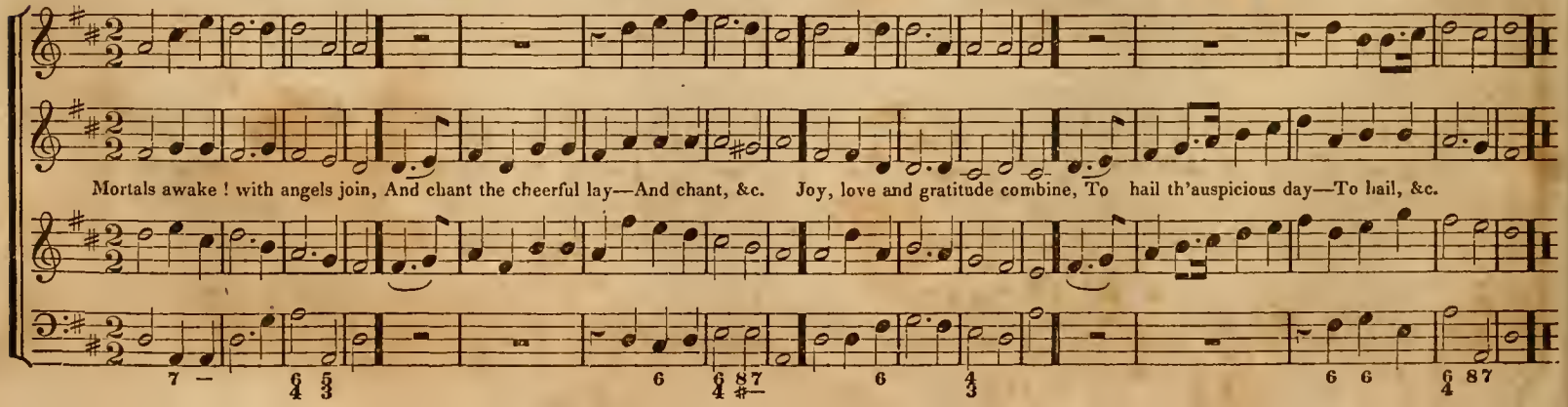
Moravian Tune.


I'm not ashamed to own my Lord, Or to de - fend his cause,
Maintain the honor of his word, The glory of his cross. Jesus, my God! I know his name, His name is all my trust;
Nor will he put my soul to shame, Nor let my hope be lost.
D. C.


O all ye nations, praise the Lord, Each with a different tongue; In every language learn his word, And let his name be sung.
His mercy reigns through every land—Proclaim his grace abroad: For - ev - er firm his truth shall stand, Praise ye the faithful God.
Unison.

FLETCHER. C. M. [Chant.]


Give thanks to God, the sovereign Lord, His mercies still endure: And be the King of kings adored; His truth is ever sure.
Unison.
Unison.

TEMPLETON. C. M.

Mortals awake ! with angels join, And chant the cheerful lay—And chant, &c. Joy, love and gratitude combine, To hail th'auspicious day—To hail, &c.

CORDOVA. C. M.

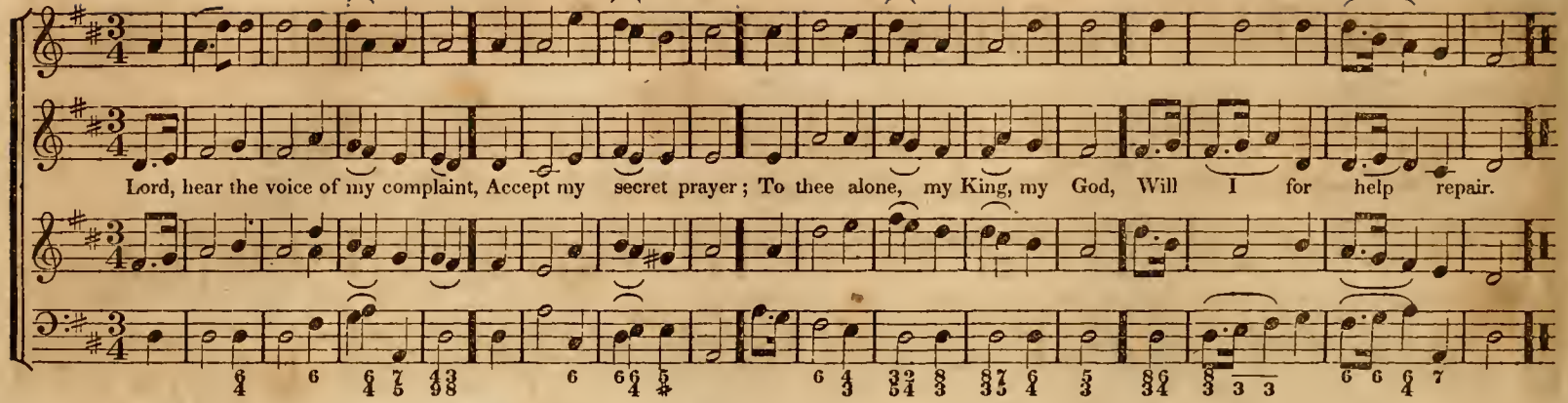
1. To God, your strength, your voice aloud, In strains of glory raise ; The great Jehovah—Jacob's God, Exalt in notes of praise—Exalt in notes of praise.

2. With psalms of honor, and of joy, Let all his temples ring ; Your various instruments employ, And songs of triumph sing—And songs of triumph sing.

ORANGE. C. M.

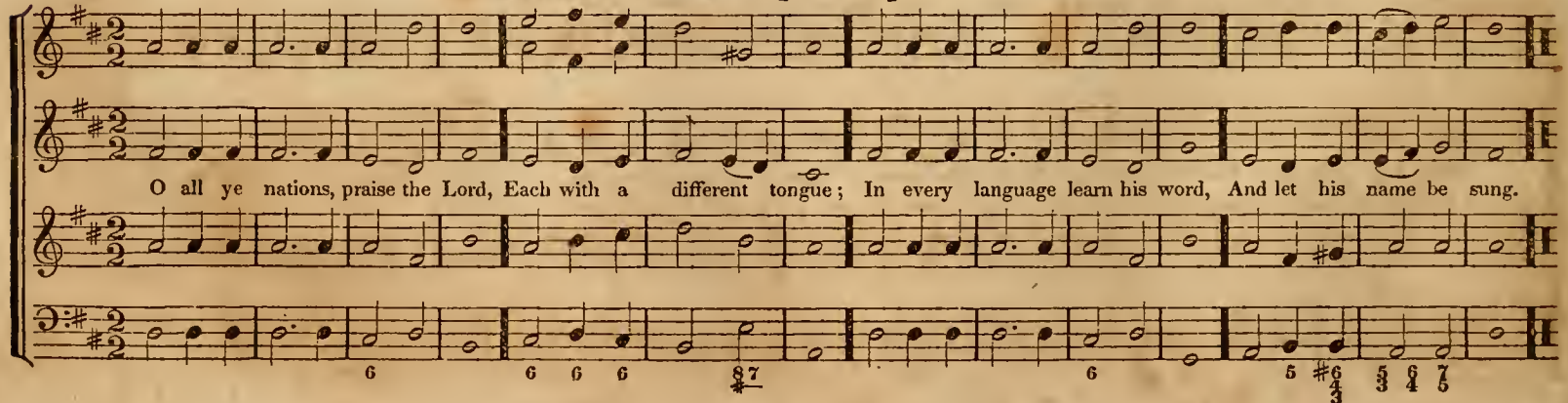
To God, who dwells in Zion's mount, Your lofty voices raise : Through all the earth his works recount, In solemn hymns of praise—In solemn hymns of praise.

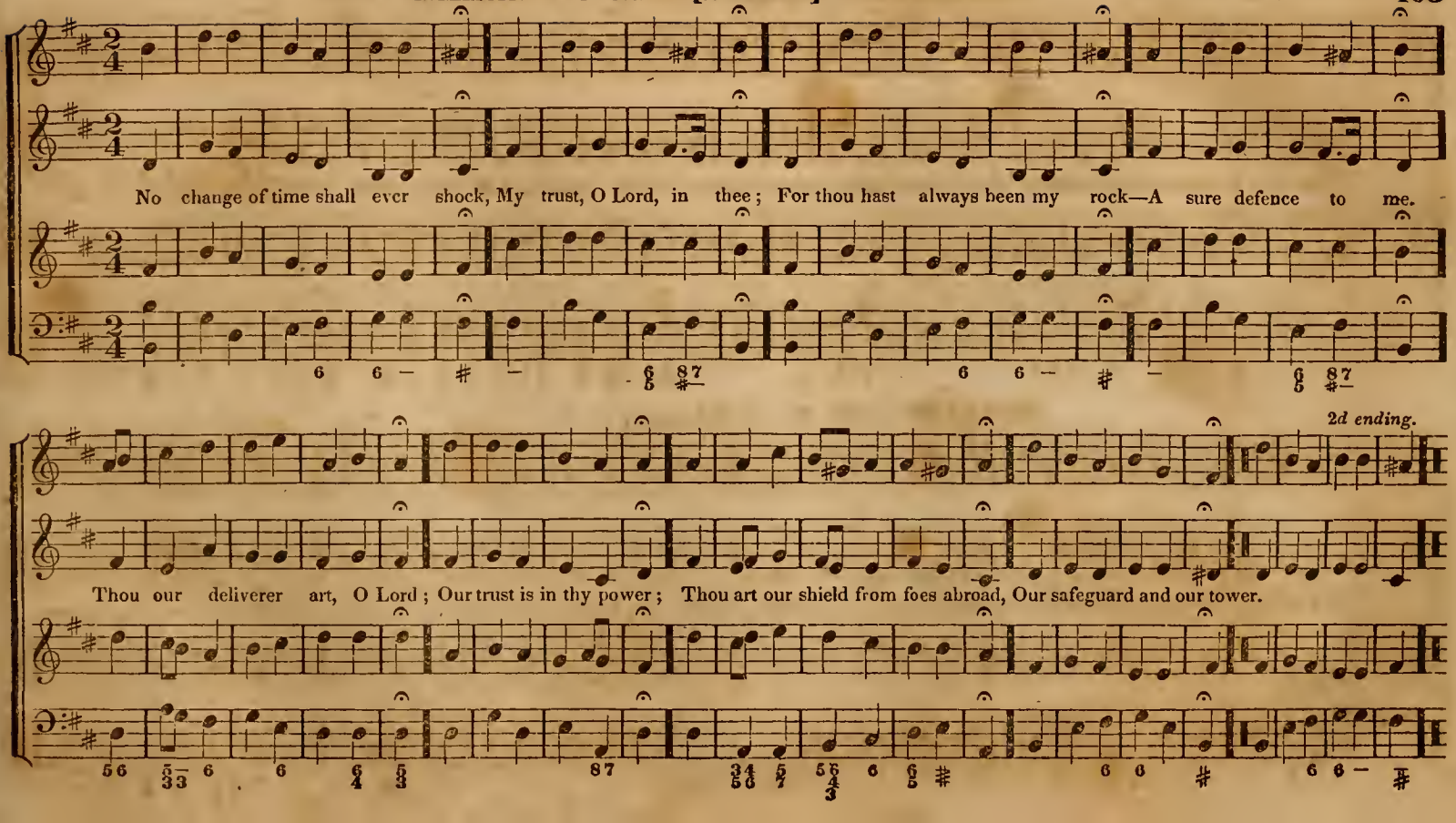
HOWARD. C. M.



TALLIS. C. M. [Chant.]

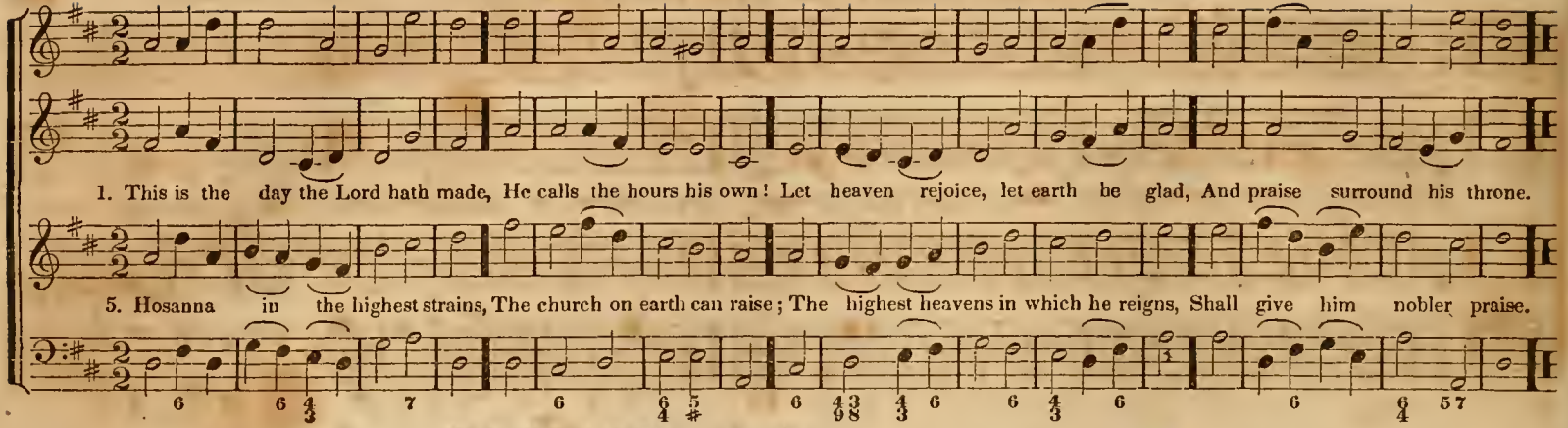
Tallis.



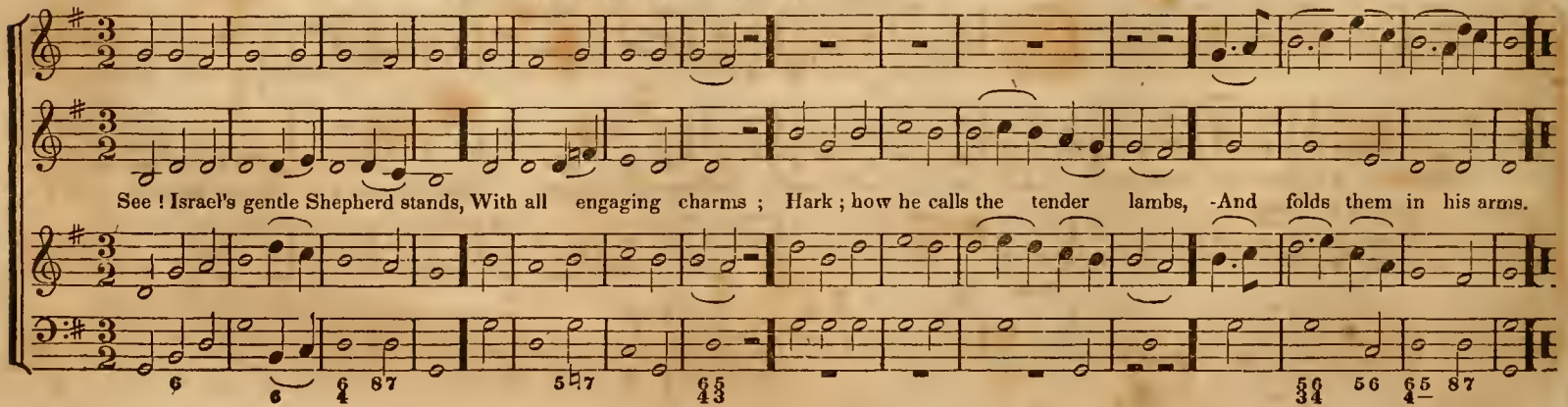
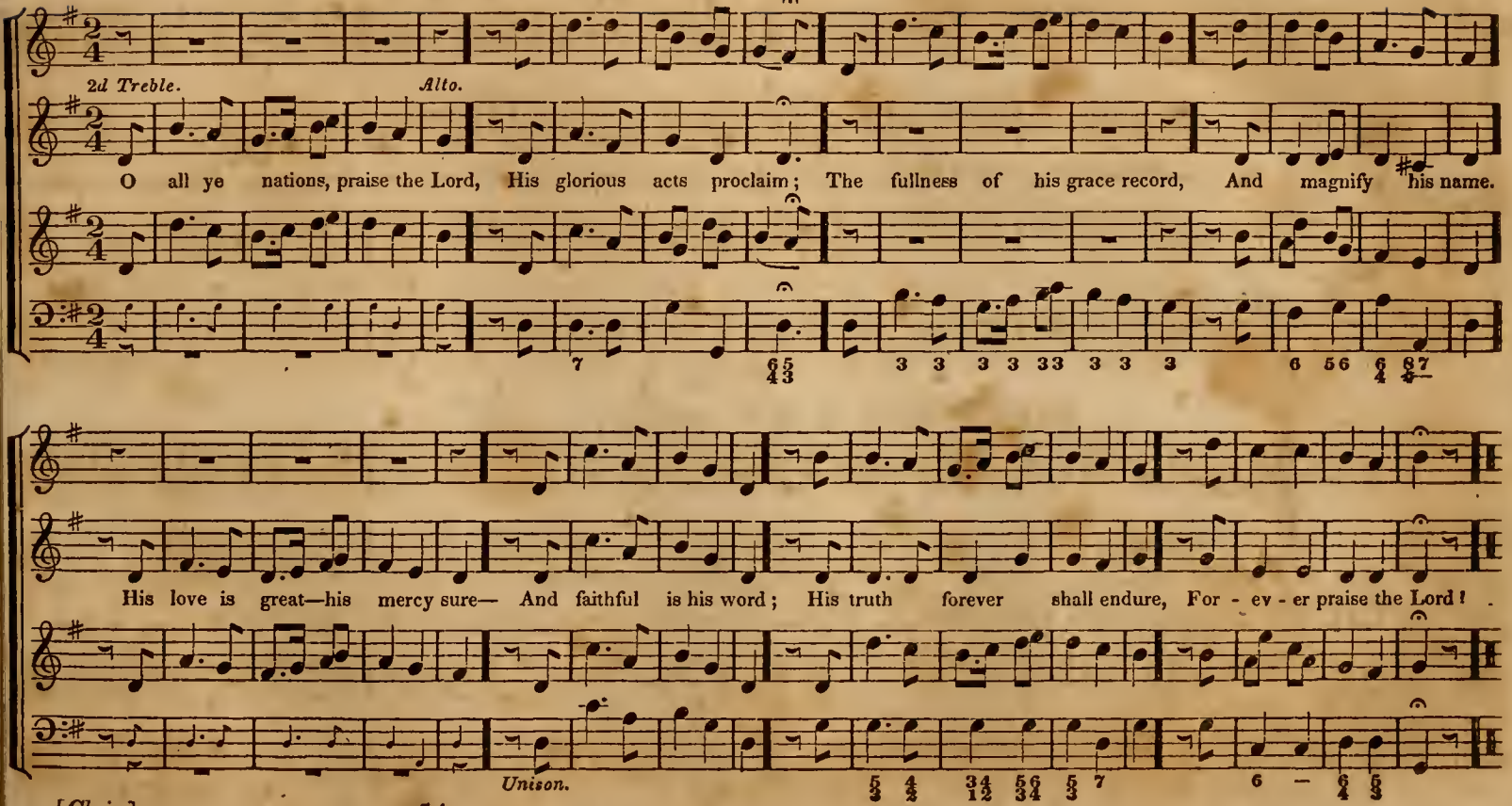

No change of time shall ever shock, My trust, O Lord, in thee; For thou hast always been my rock—A sure defence to me.
2d ending.
Thou our deliverer art, O Lord; Our trust is in thy power; Thou art our shield from foes abroad, Our safeguard and our tower.

FITCHBURG. C. M.

Leach.

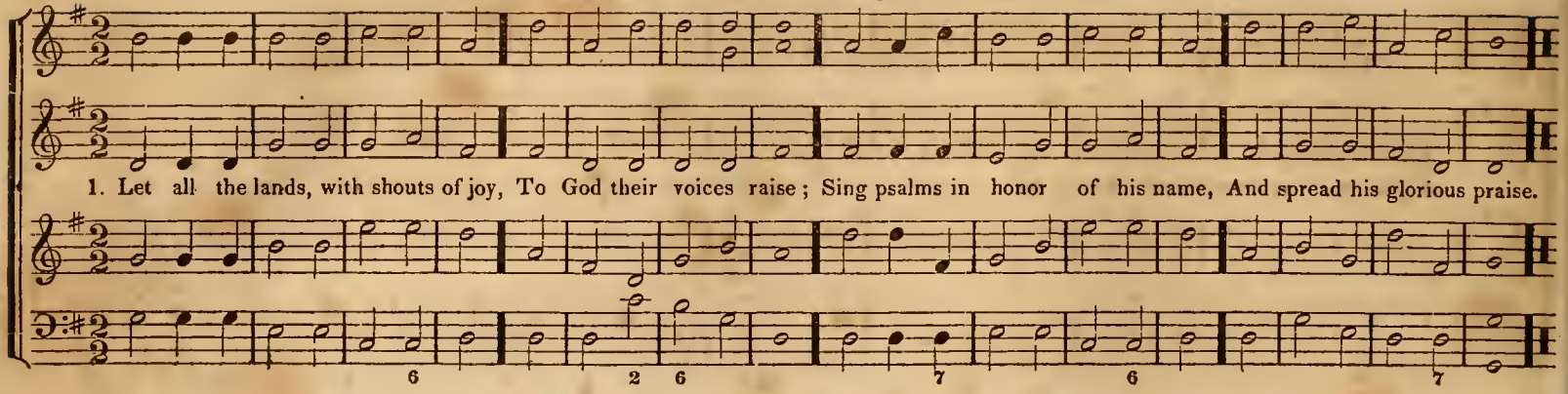

1. This is the day the Lord hath made, He calls the hours his own! Let heaven rejoice, let earth be glad, And praise surround his throne.
5. Hosanna in the highest strains, The church on earth can raise; The highest heavens in which he reigns, Shall give him nobler praise.

WILMINGTON. C. M.

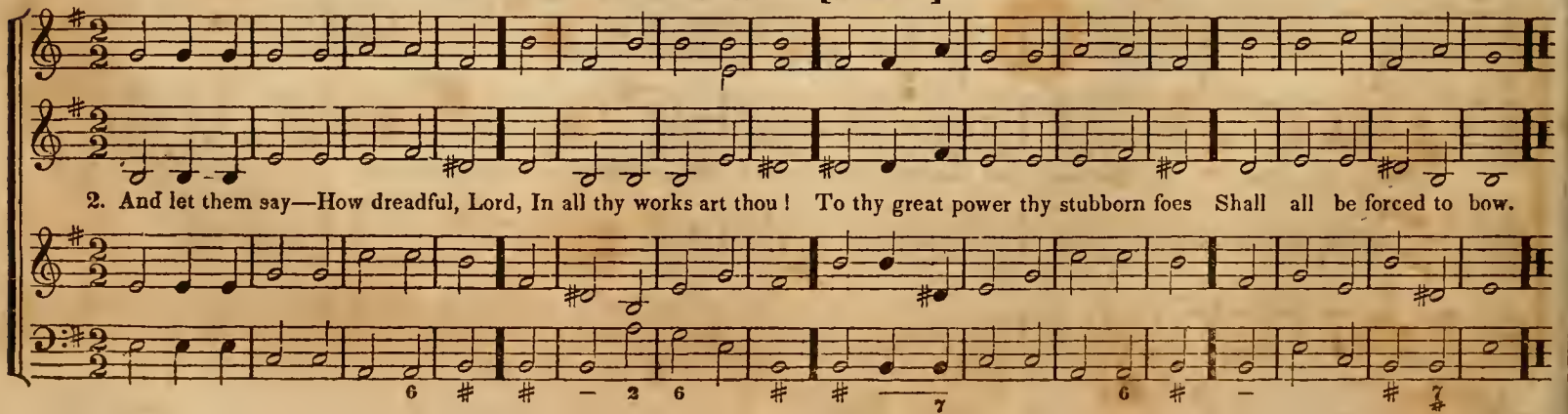

See! Israel's gentle Shepherd stands, With all engaging charms; Hark; how he calls the tender lambs, -And folds them in his arms.

2d Treble.
Alto.
O all ye nations, praise the Lord, His glorious acts proclaim; The fullness of his grace record, And magnify his name.
His love is great—his mercy sure— And faithful is his word; His truth forever shall endure, For - ev - er praise the Lord!
Unison.

[Choir.]

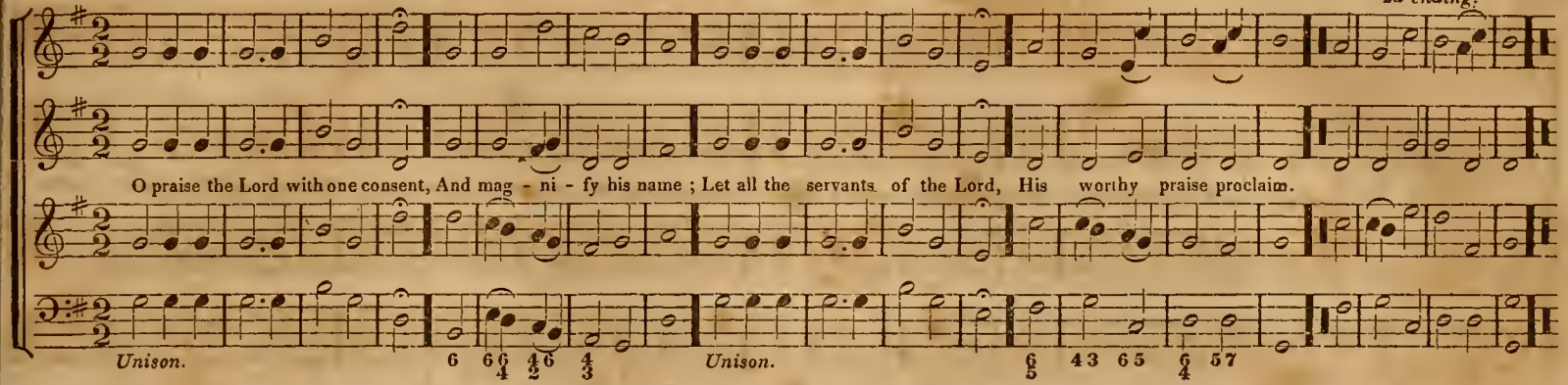
SAYBROOK. C. M. [Major.]

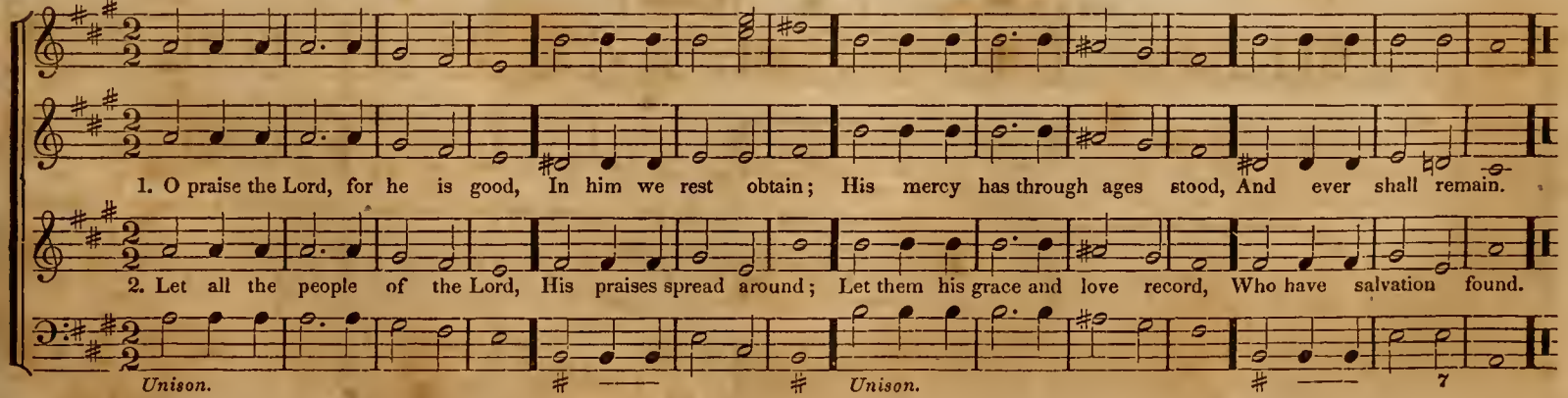

1. Let all the lands, with shouts of joy, To God their voices raise; Sing psalms in honor of his name, And spread his glorious praise.

SAYBROOK. C. M. [Minor.]

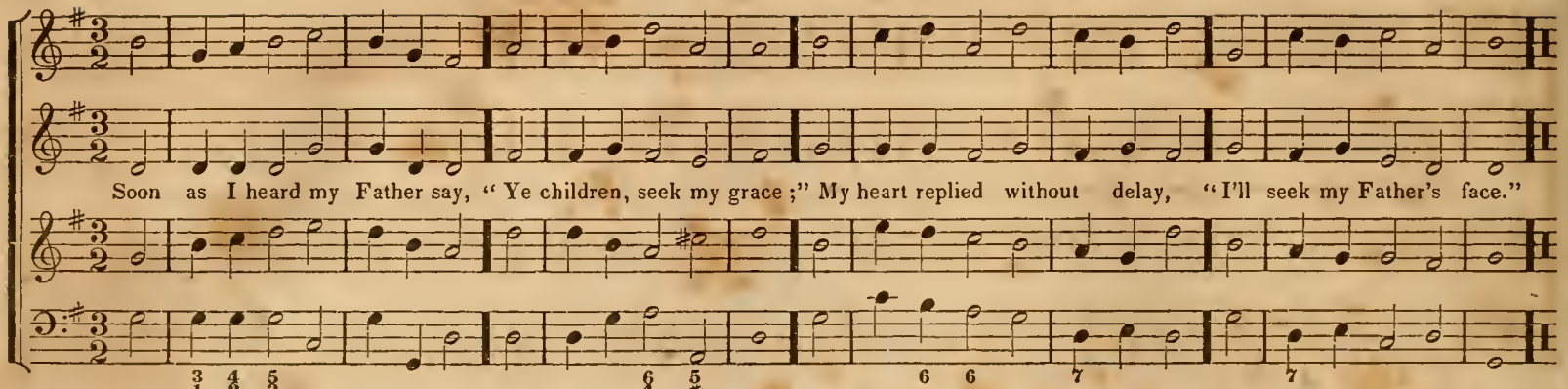

2. And let them say—How dreadful, Lord, In all thy works art thou! To thy great power thy stubborn foes Shall all be forced to bow.

JUDEA. C. M. [Chant.]

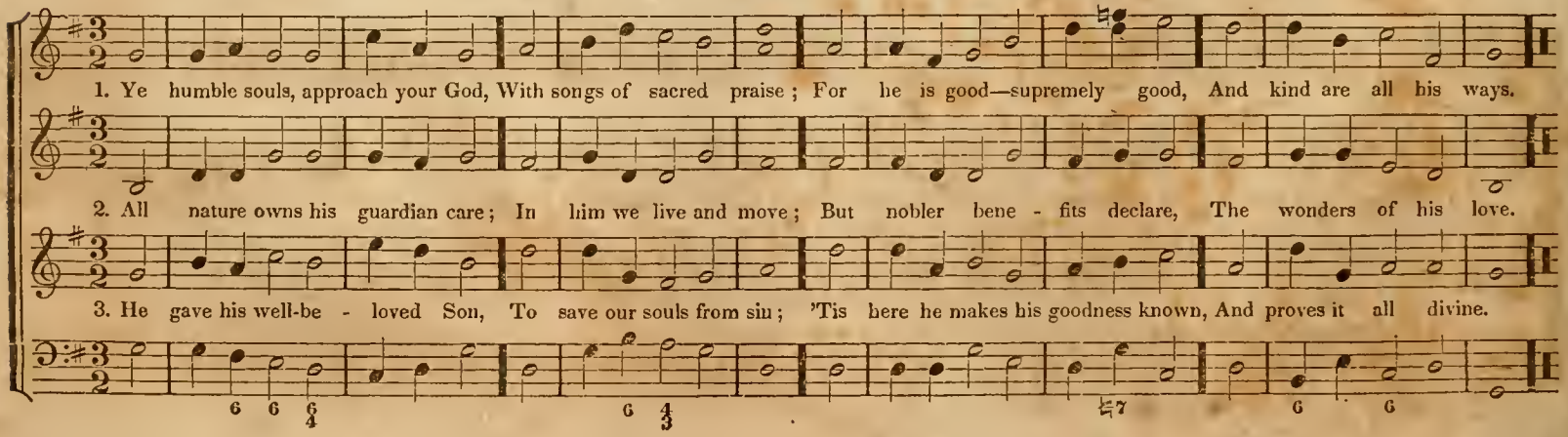

2d ending.
O praise the Lord with one consent, And mag - ni - fy his name ; Let all the servants of the Lord, His worthy praise proclaim.
Unison.
Unison.

FISKE. C. M. [Chant.]

1. O praise the Lord, for he is good, In him we rest obtain; His mercy has through ages stood, And ever shall remain.
2. Let all the people of the Lord, His praises spread around; Let them his grace and love record, Who have salvation found.
Unison.
Unison.

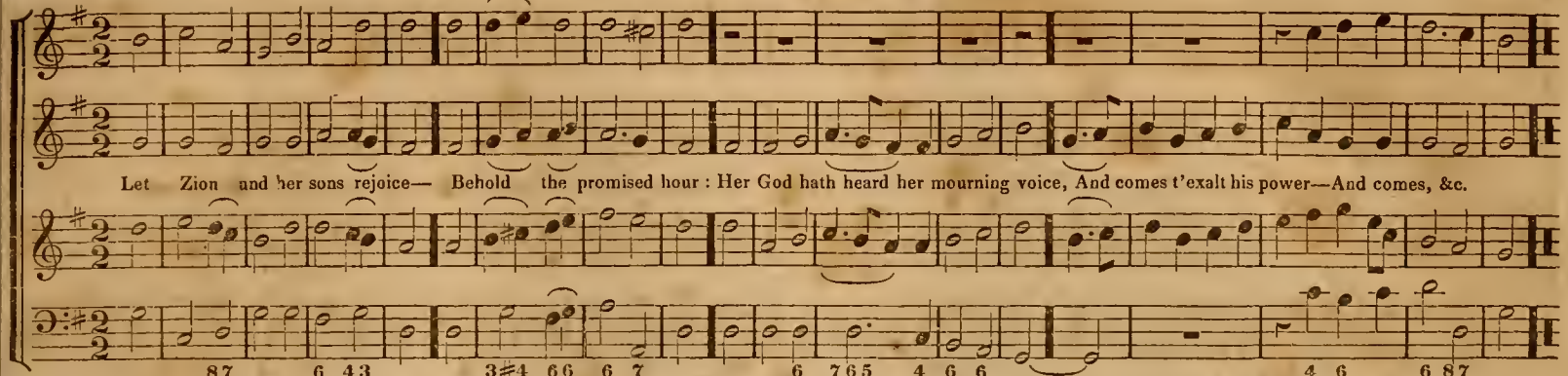
PUTNEY. C. M.



BURKE. C. M.

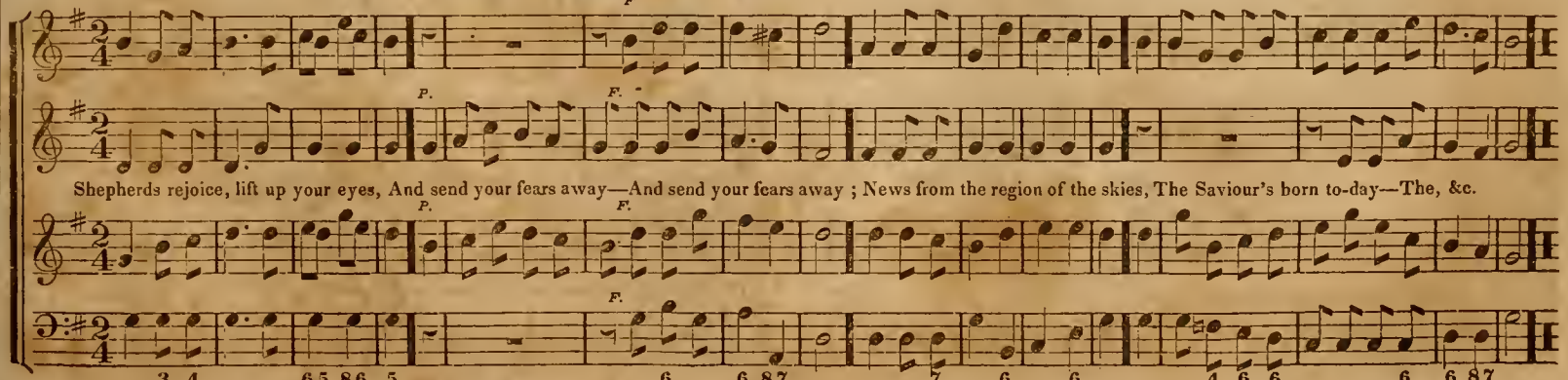

1. Ye humble souls, approach your God, With songs of sacred praise ; For he is good—supremely good, And kind are all his ways.
2. All nature owns his guardian care ; In him we live and move ; But nobler bene - fits declare, The wonders of his love.
3. He gave his well-be - loved Son, To save our souls from sin ; 'Tis here he makes his goodness known, And proves it all divine.

TARSUS. C. M.


Let Zion and her sons rejoice— Behold the promised hour : Her God hath heard her mourning voice, And comes t'exalt his power—And comes, &c.

WESTERN. C. M.

Fawcett.


Shepherds rejoice, lift up your eyes, And send your fears away—And send your fears away ; News from the region of the skies, The Saviour's born to-day—The, &c.

NICHOLS. C. M.

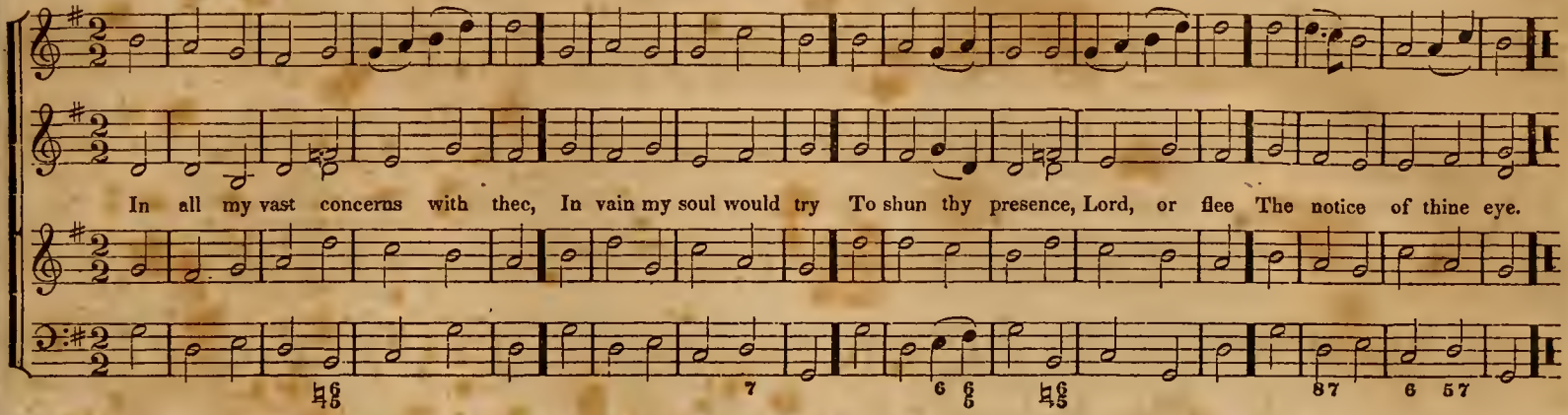
O sing, ye ransomed of the Lord, Your great Deliverer sing: Ye pilgrims, now for Zion bound, Be joyful in your King— Be joyful in your King.

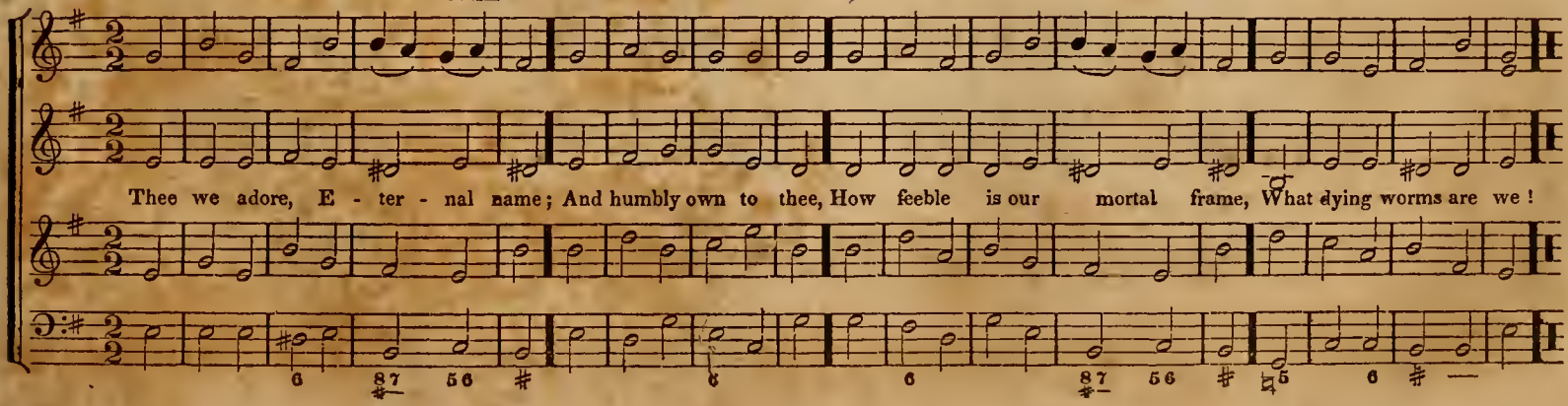
Tasto.

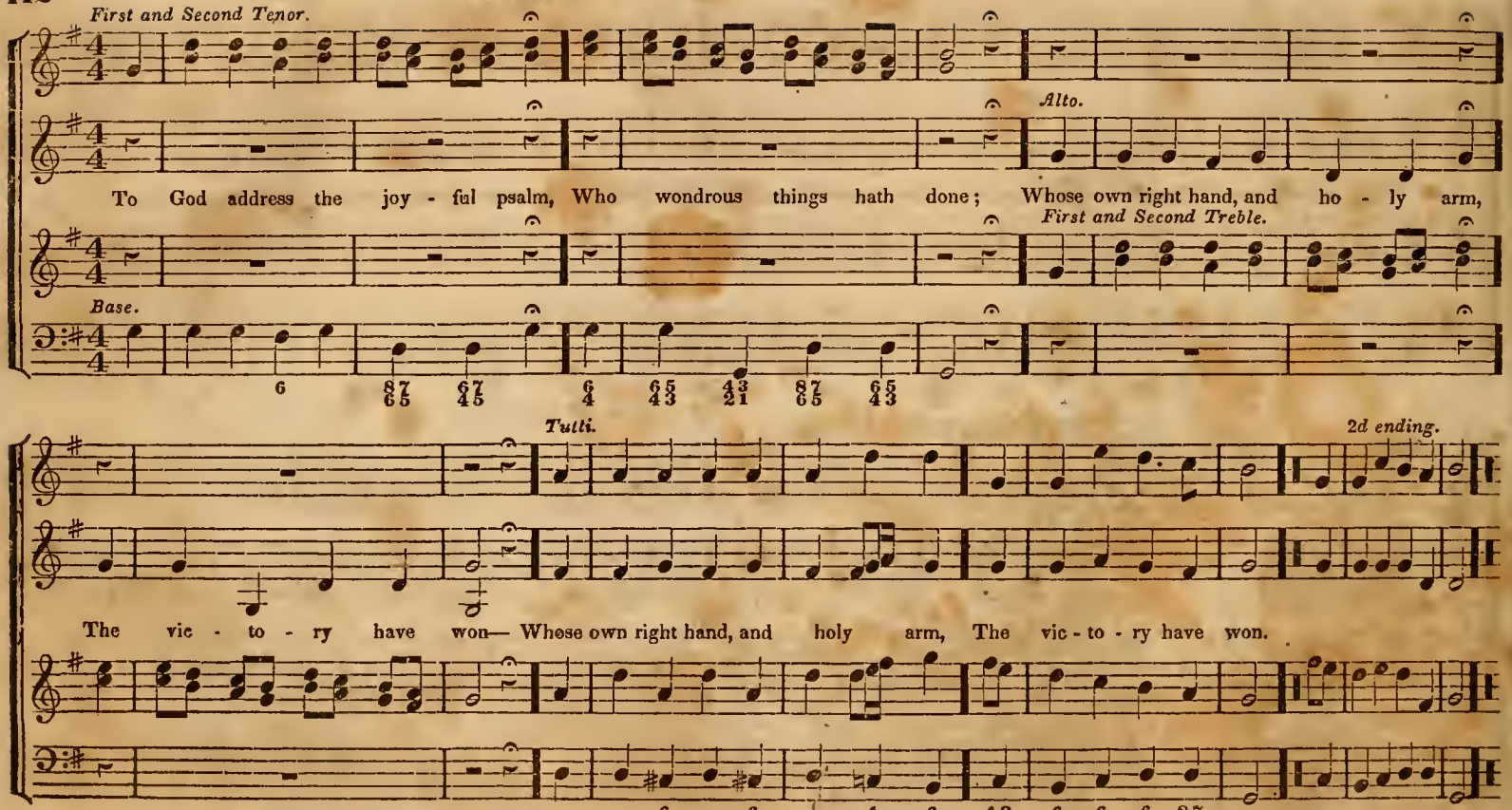
STEWART. C. M.

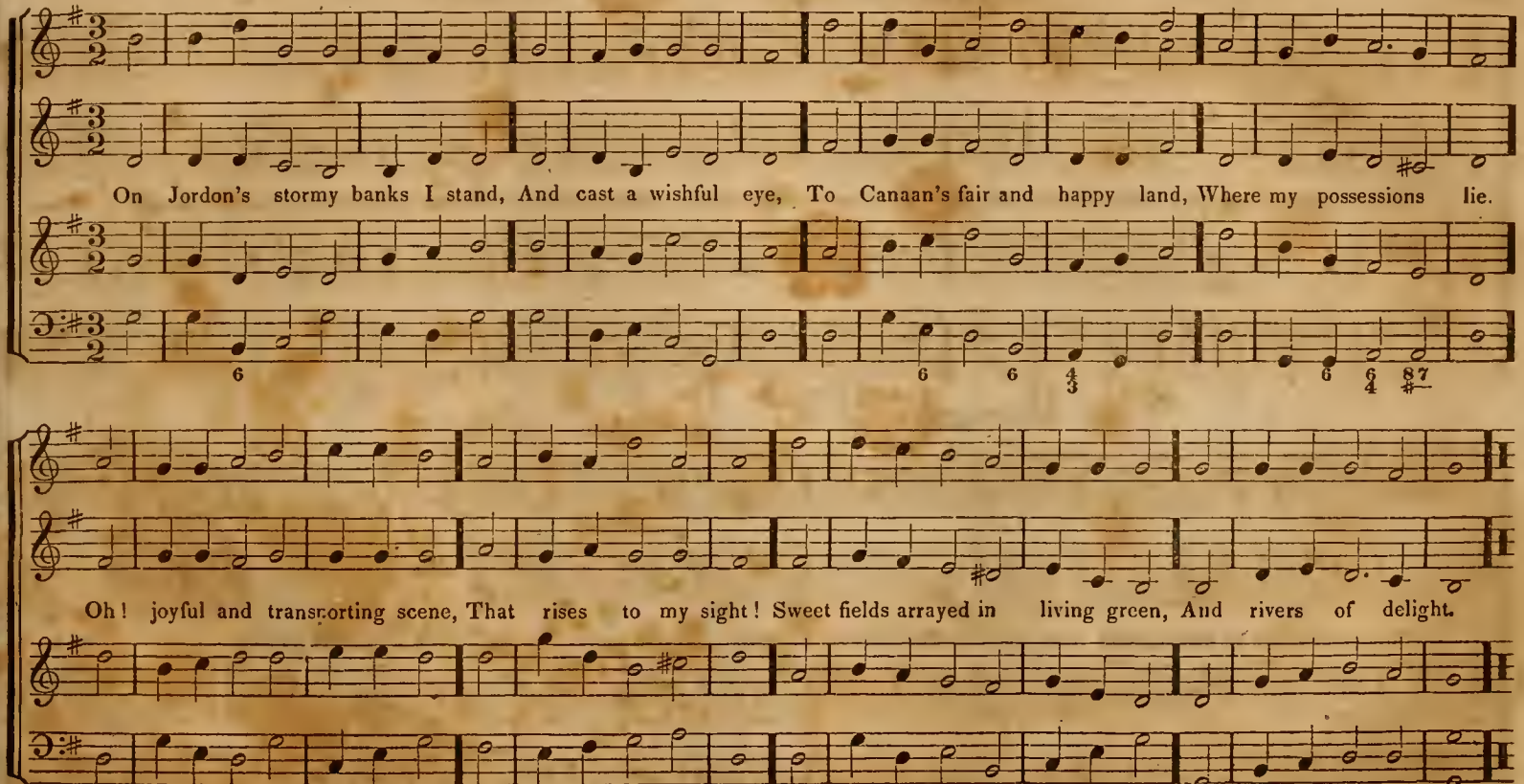
1. In vain I trace creation o'er, In search of solid rest. The whole creation is too poor, To make me truly blest.

2. Let earth and all her charms depart, Unworthy of the mind; In God alone this restless heart Enduring bliss can find.

FERRY. C. M.

MARTYRS. C. M.

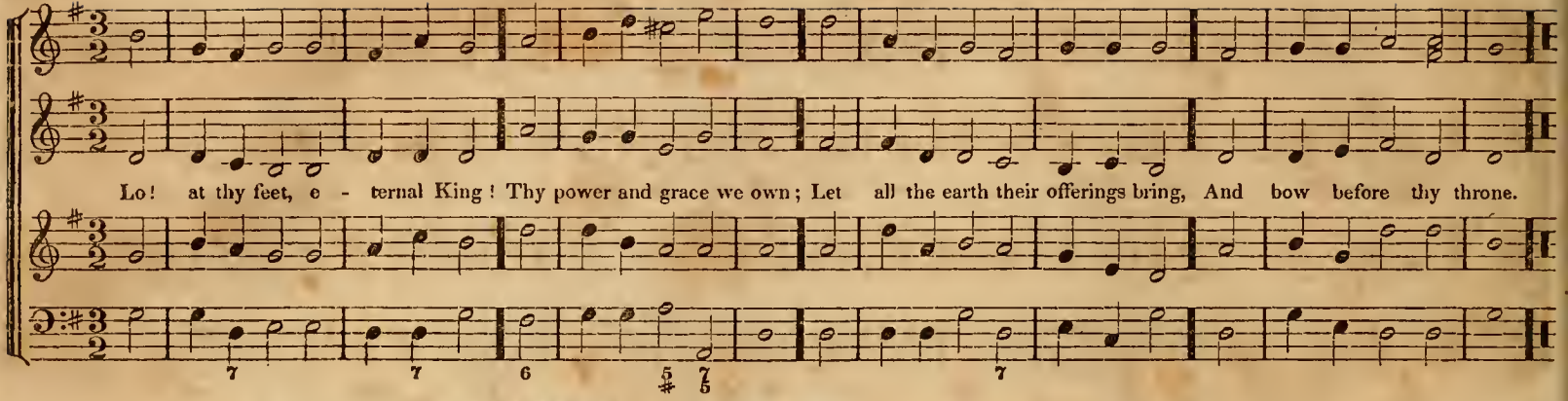


EDISTO. C. M.

First and Second Tenor.
Alto.
To God address the joy - ful psalm, Who wondrous things hath done; Whose own right hand, and ho - ly arm,
First and Second Treble.
Base.
Tutti.
2d ending.
The vic - to - ry have won— Whose own right hand, and holy arm, The vic - to - ry have won.

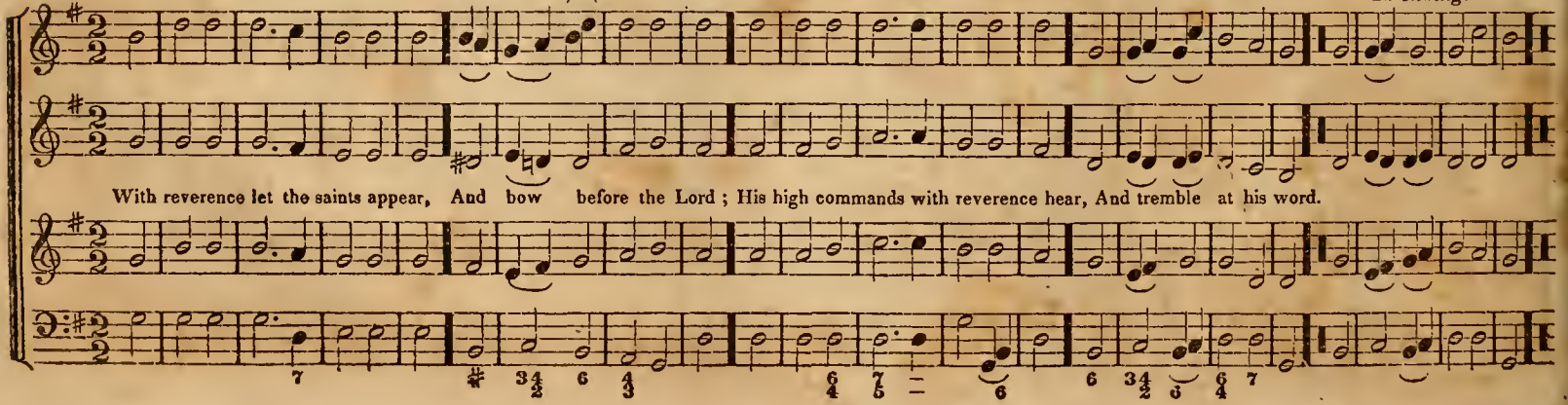

On Jordon's stormy banks I stand, And cast a wishful eye, To Canaan's fair and happy land, Where my possessions lie.
Oh! joyful and transporting scene, That rises to my sight! Sweet fields arrayed in living green, And rivers of delight.

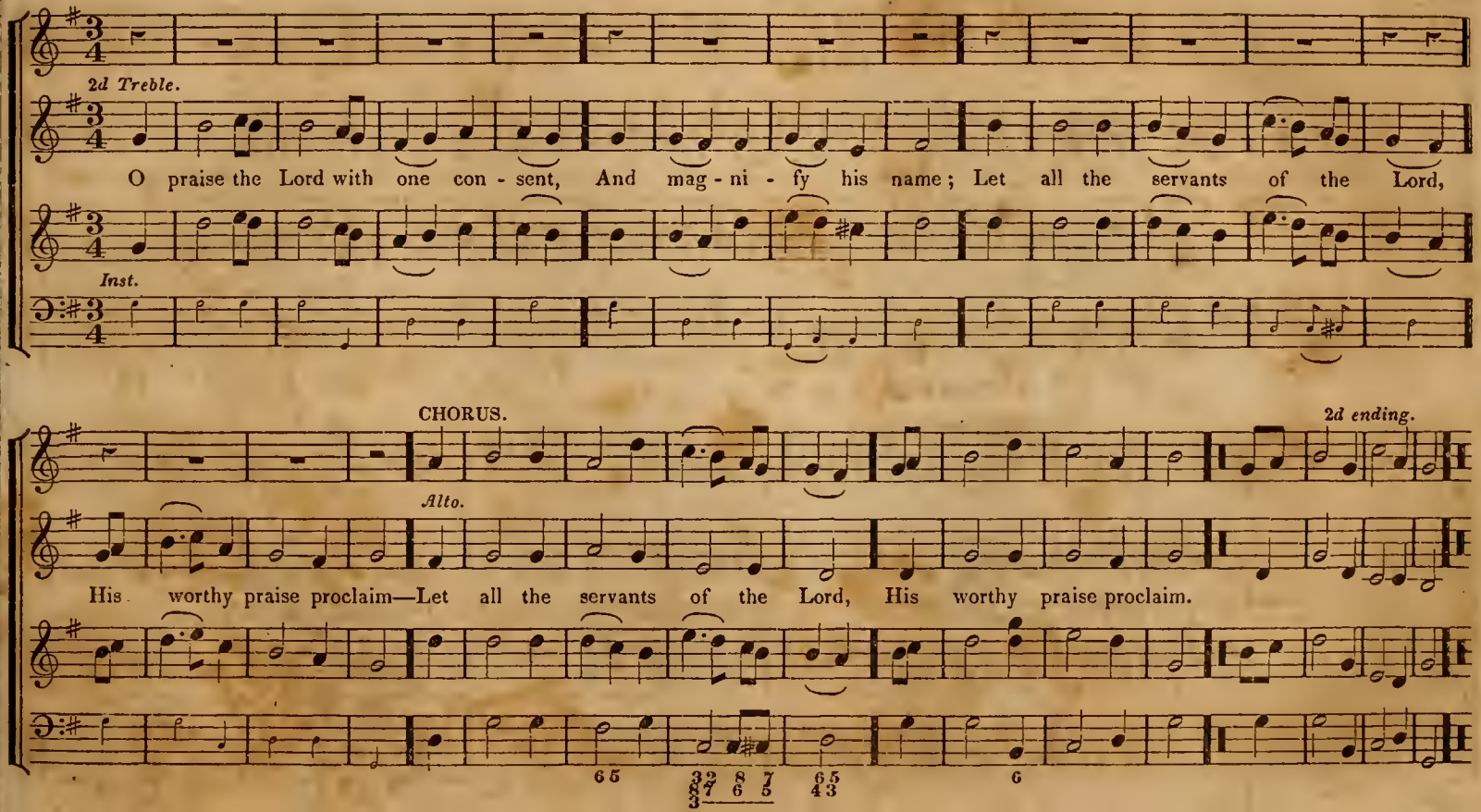
[Choir.]

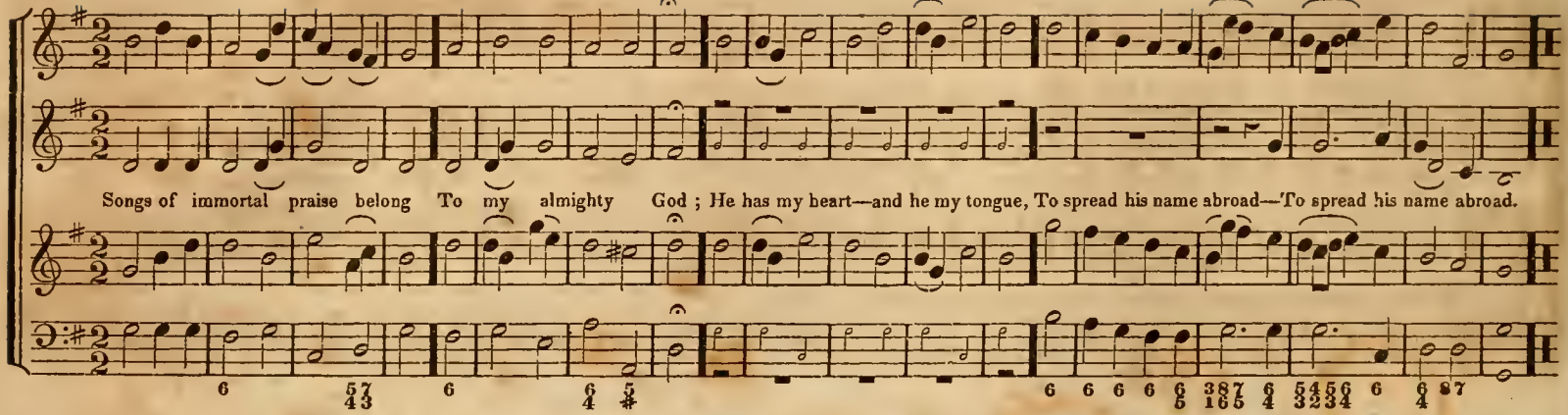
LAURENS. C. M.



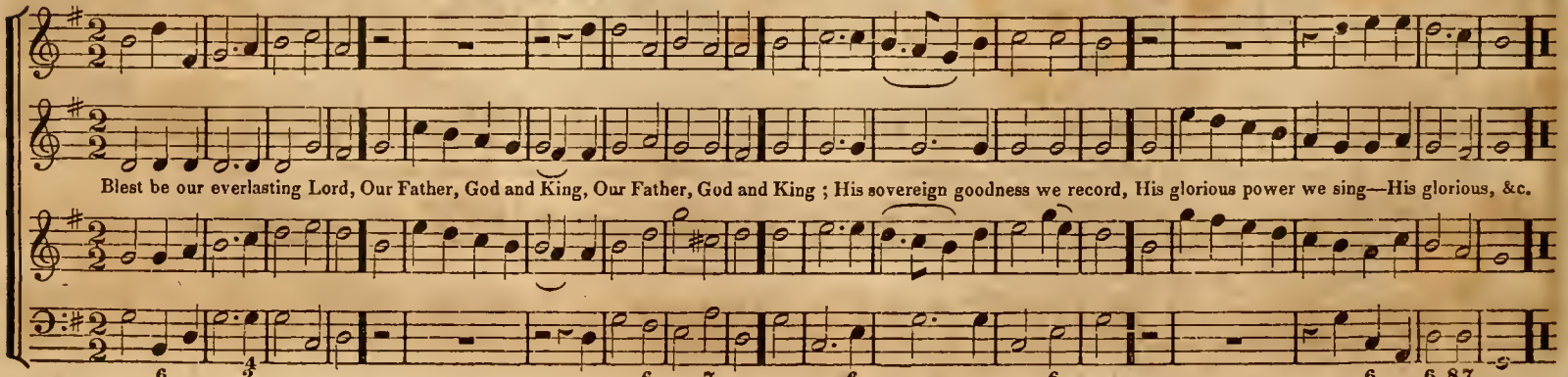
SPENCER. C. M.


2d ending.
With reverence let the saints appear, And bow before the Lord; His high commands with reverence hear, And tremble at his word.


2d Treble.
O praise the Lord with one con - sent, And mag - ni - fy his name; Let all the servants of the Lord,
Inst.
CHORUS.
2d ending.
Alto.
His worthy praise proclaim—Let all the servants of the Lord, His worthy praise proclaim.
6 5
3 2 8 7 6 5
6 5 4 3
6

OVERTON. C. M.

Songs of immortal praise belong To my almighty God ; He has my heart—and he my tongue, To spread his name abroad—To spread his name abroad.

REHOBOTH. C. M.


Blest be our everlasting Lord, Our Father, God and King, Our Father, God and King ; His sovereign goodness we record, His glorious power we sing—His glorious, &c.

Not too fast.

1. O Lord, an - oth - er day is flown, And we a lonely band, Are met once more before thy throne, To bless thy fostering hand.

2. And Jesus, thou thy smile wilt deign, As we before thee pray; For thou didst bless the infant train, And we are weak as they.

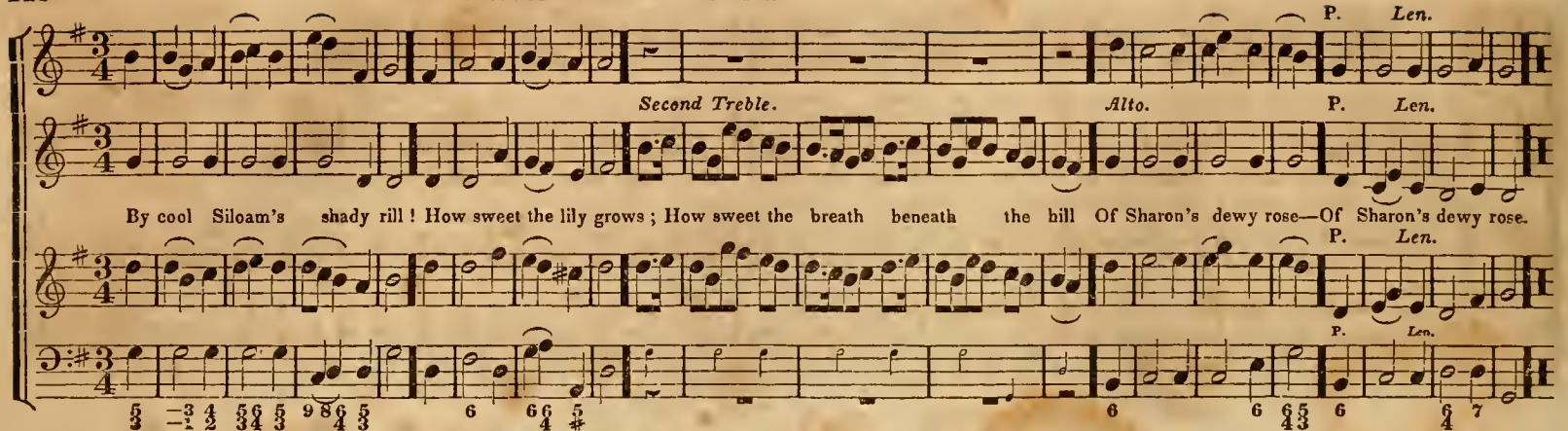
3 Thus chastened, cleansed, entirely thine, A flock by Jesus led; The sun of ho - li - ness shall shine In glory on our head.

And wilt thou lend a listening ear, To praises low as ours? Thou wilt! for thou dost love to hear The song which meekness pours.

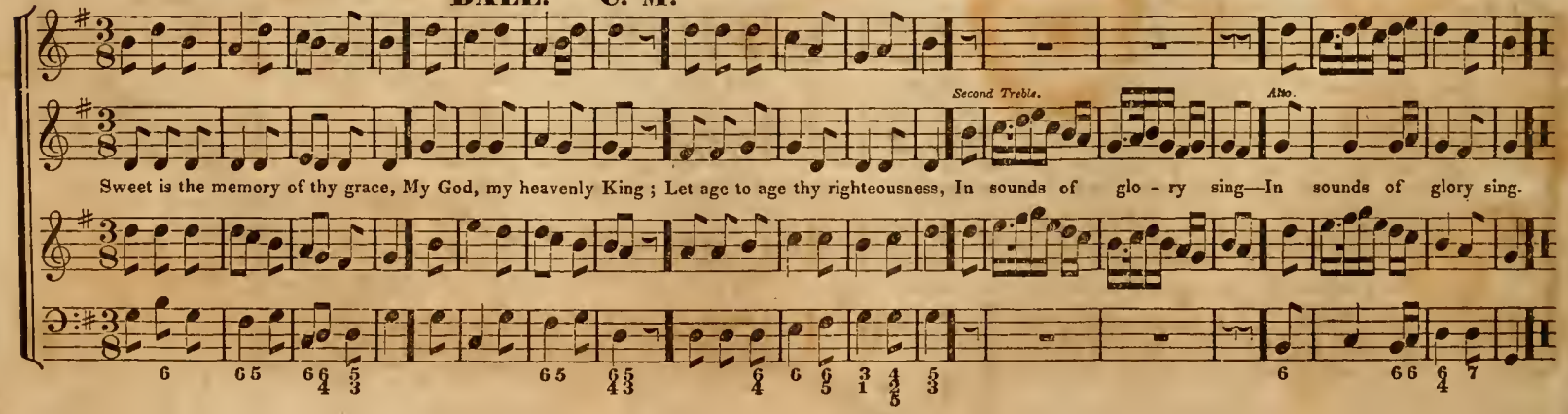
O let thy grace perform its part, And let contention cease; And shed abroad in every heart, Thine ev - er - lasting peace.

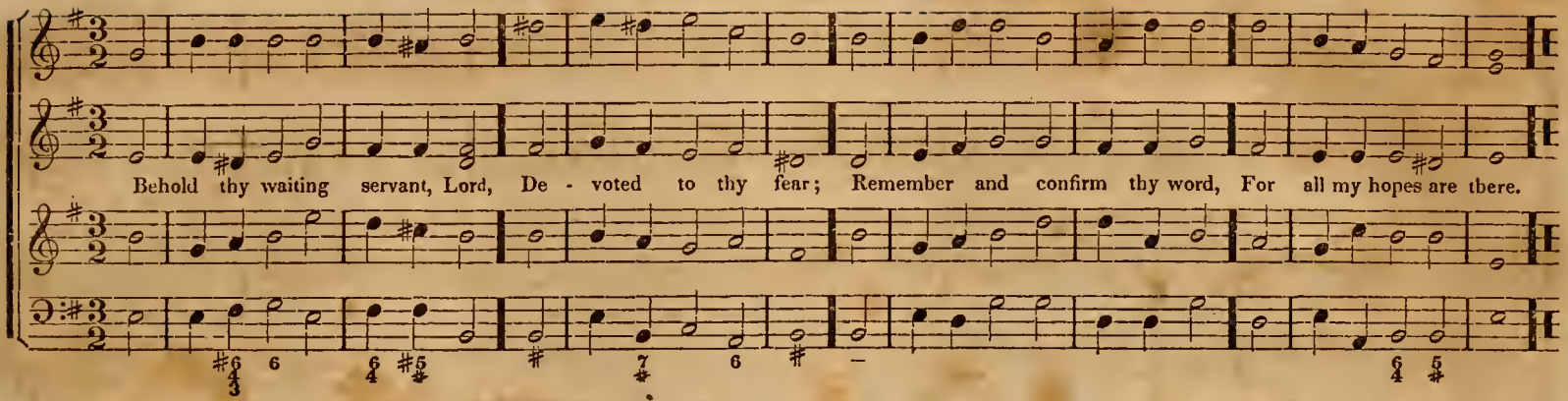
And thou wilt turn our wandering feet, And thou wilt bless our way; Till worlds shall fail, and faith shall greet The dawn of lasting day.

RIVERTON. C. M.

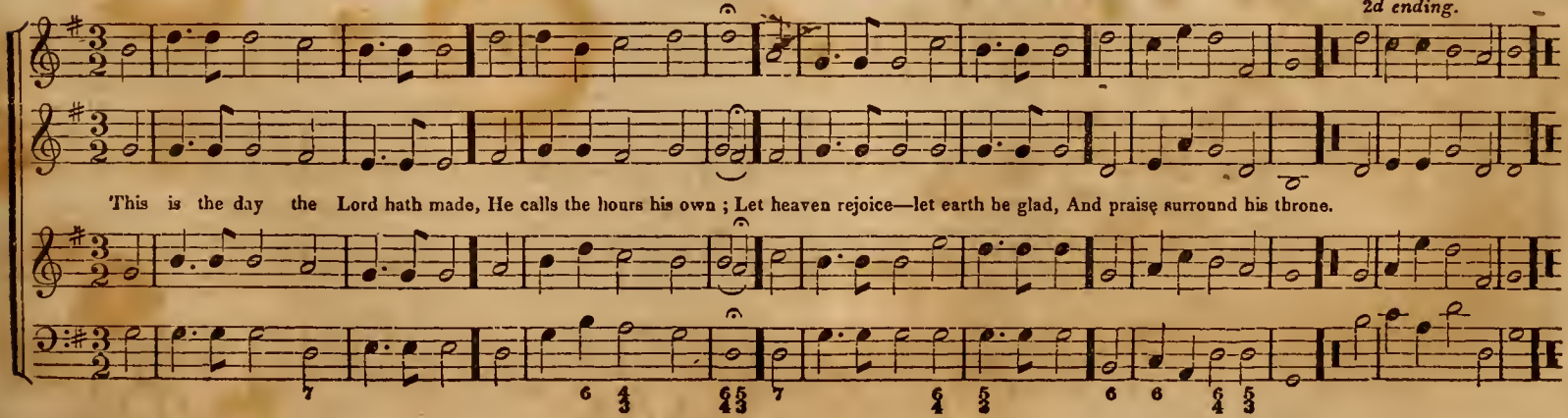

P. Len.
Second Treble.
Alto.
P. Len.
By cool Siloam's shady rill! How sweet the lily grows; How sweet the breath beneath the hill Of Sharon's dewy rose—Of Sharon's dewy rose.
P. Len.
P. Len.

DALE. C. M.

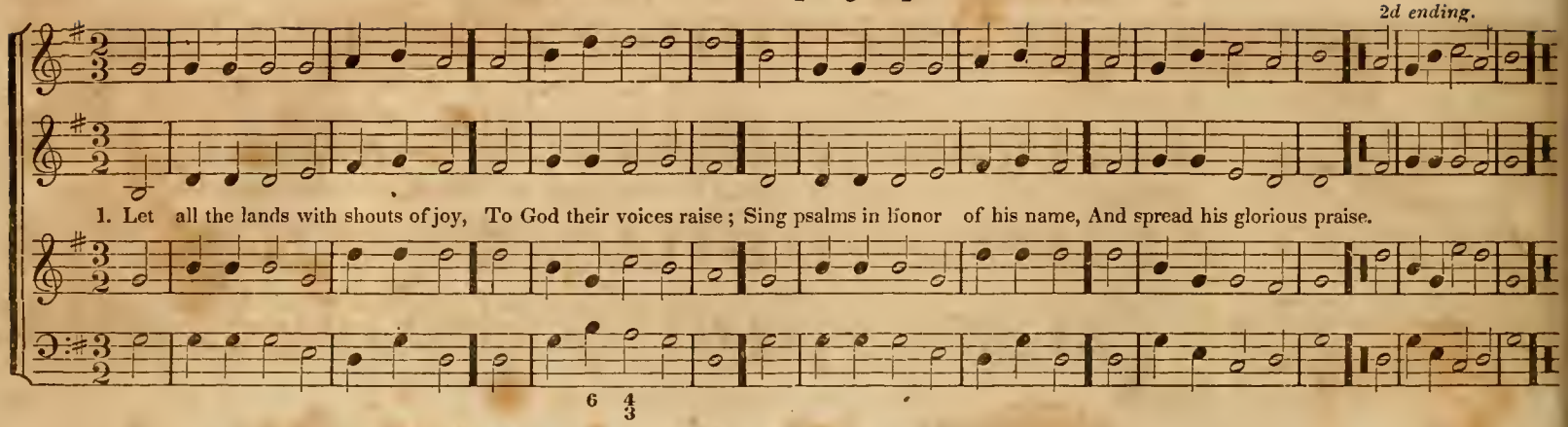

Second Treble.
Alto.
Sweet is the memory of thy grace, My God, my heavenly King; Let age to age thy righteousness, In sounds of glo - ry sing—In sounds of glory sing.

CORWEN. C. M.

ARLINGTON. C. M.

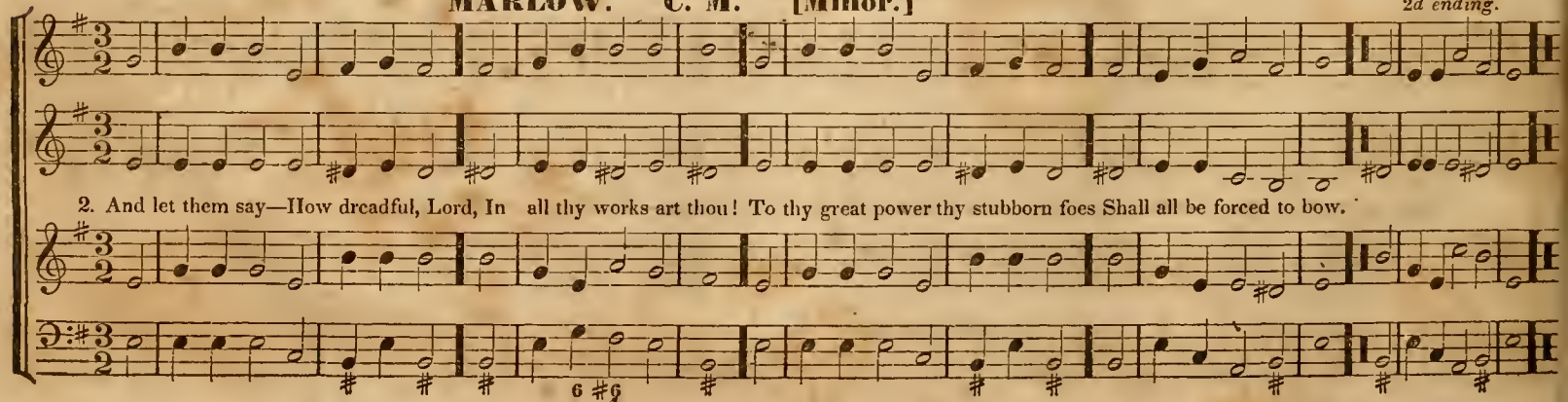
Dr. Arne.


2d ending.
This is the day the Lord hath made, He calls the hours his own ; Let heaven rejoice—let earth be glad, And praise surround his throne.

MARLOW. C. M. [Major.]


2d ending.
1. Let all the lands with shouts of joy, To God their voices raise; Sing psalms in honor of his name, And spread his glorious praise.

MARLOW. C. M. [Minor.]


2d ending.
2. And let them say—How dreadful, Lord, In all thy works art thou! To thy great power thy stubborn foes Shall all be forced to bow.

SANTEE. C. M.*

1. Sing to the Lord in joyful strains, Let earth his praise resound; Let all the cheerful nations join, To spread his glory round.

2. Thou city of the Lord! begin The u - ni - versal song; And let the scattered villages, The cheerful notes prolong;

3. Till, 'midst the strains of distant lands, The islands sound his praise; And all, combined, with one accord, Je - hovah's glories raise.

* The Treble and Tenor may sing alternately the principal melody—or change parts.

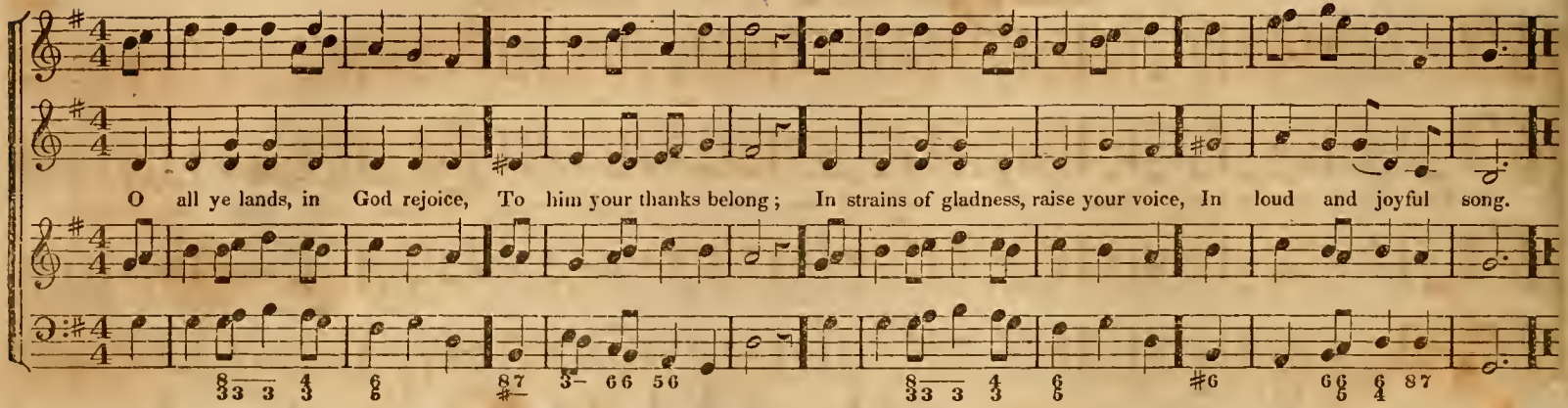
St. MARTIN's. C. M.

Tansur.

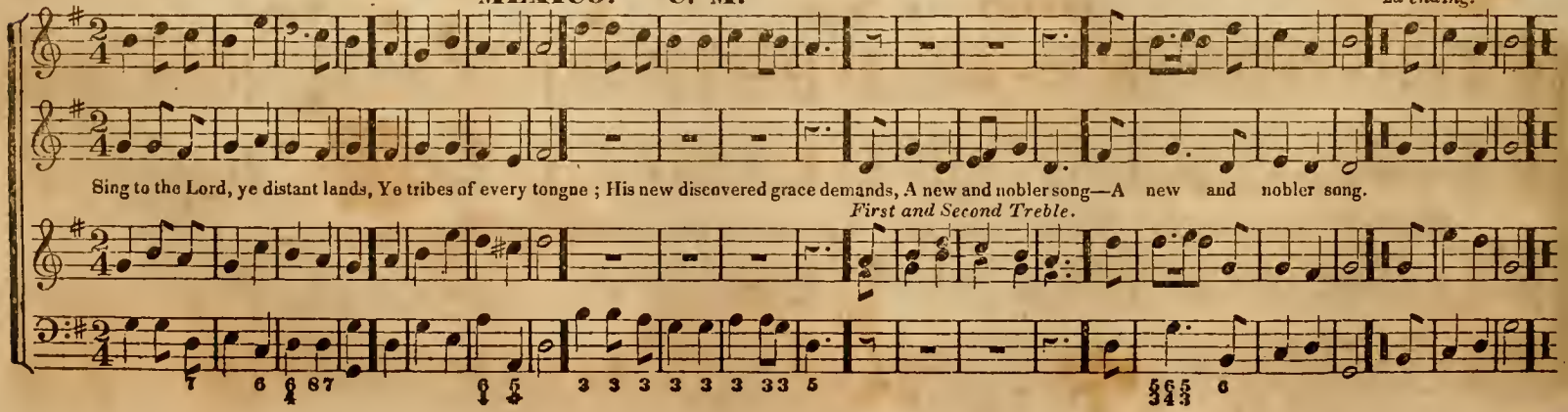
O thou, to whom all creatures bow, Within this earthly frame, Thro' all the world how great art thou, How glorious is thy name!

BALTIC. C. M.

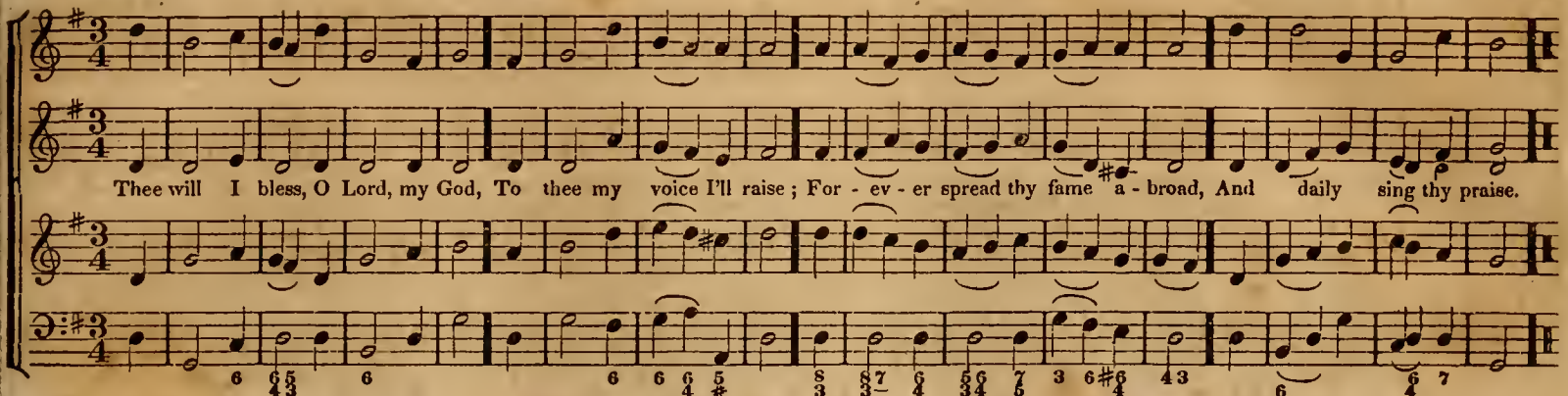
Arranged from a Gregorian Chant.



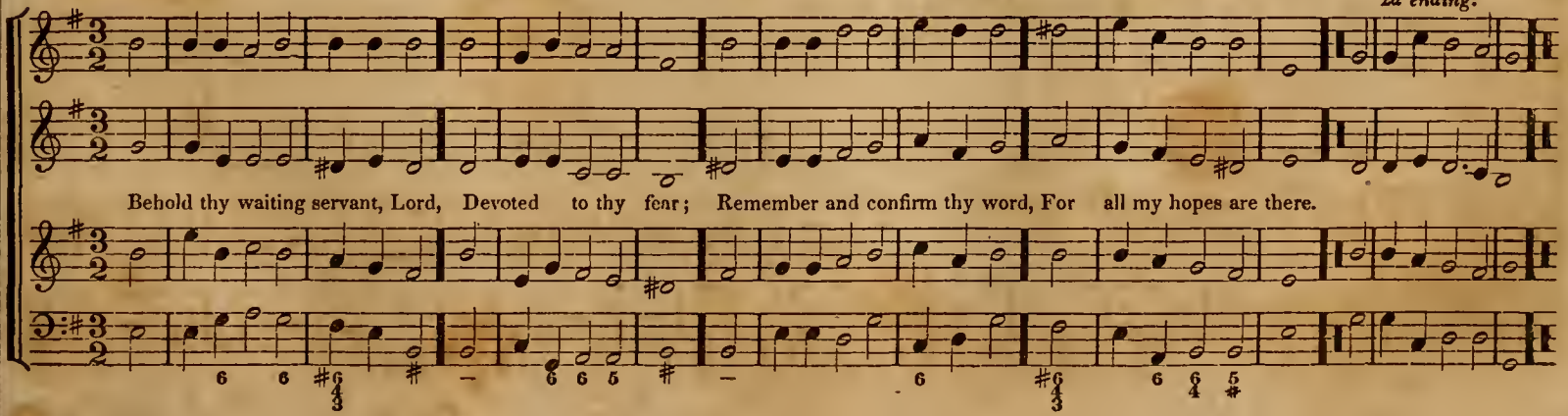
MEXICO. C. M.


2d ending.
Sing to the Lord, ye distant lands, Ye tribes of every tongue; His new discovered grace demands, A new and nobler song—A new and nobler song.
First and Second Treble.

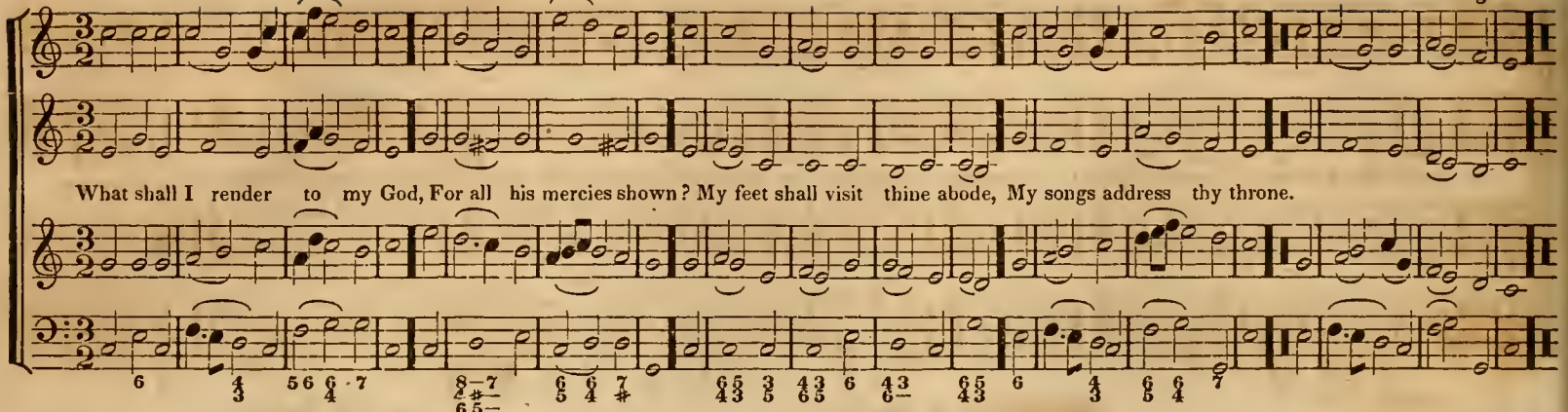
RIDGWAY. C. M.



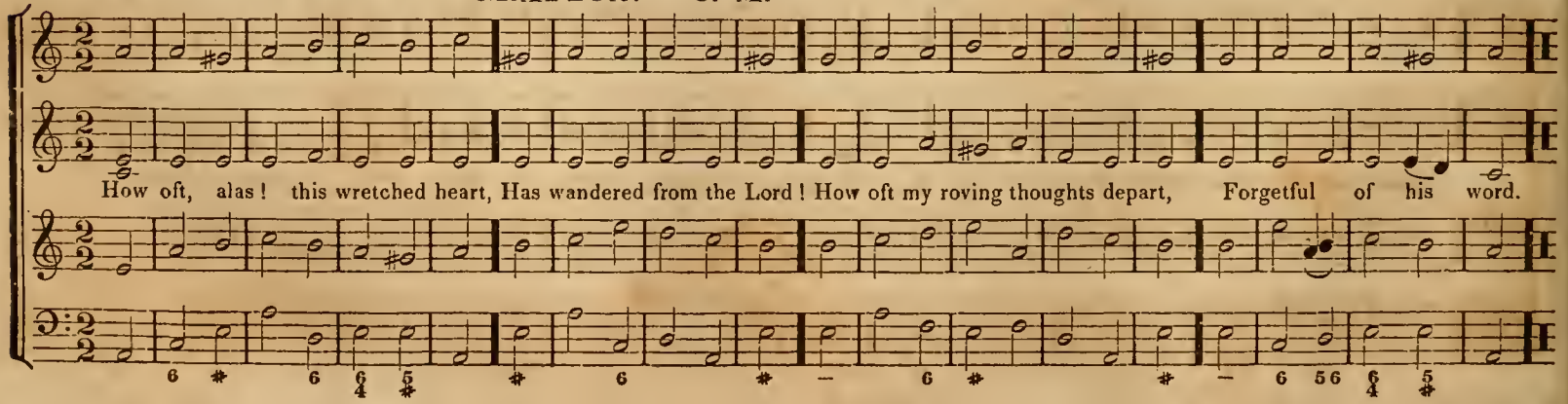
AUSTIN. C. M.

Wm. Horsley.

MEDFORD. C. M.

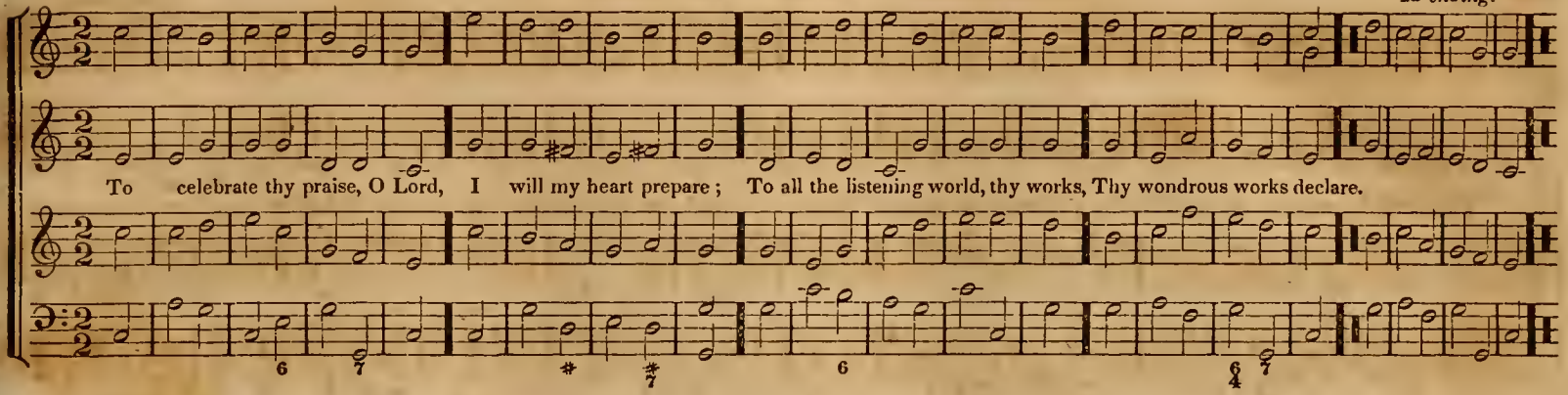
2d ending.

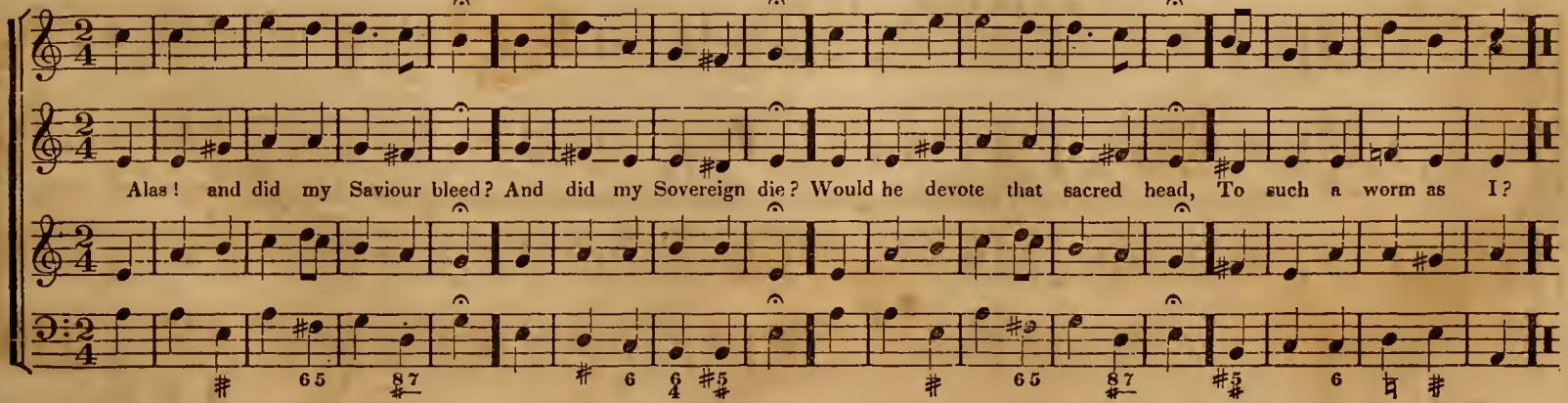


GRAFTON. C. M.

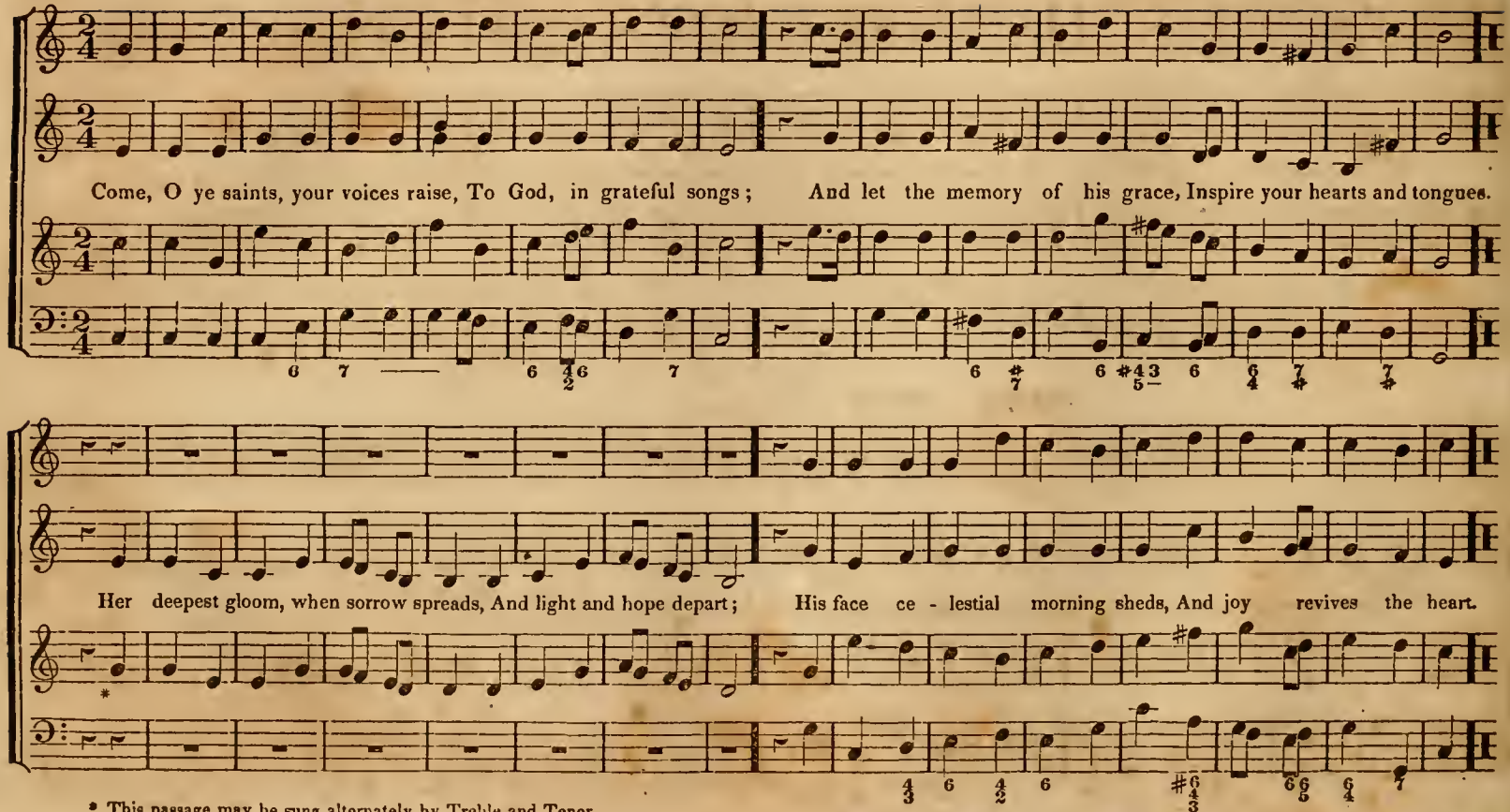


BERWICK. C. M.

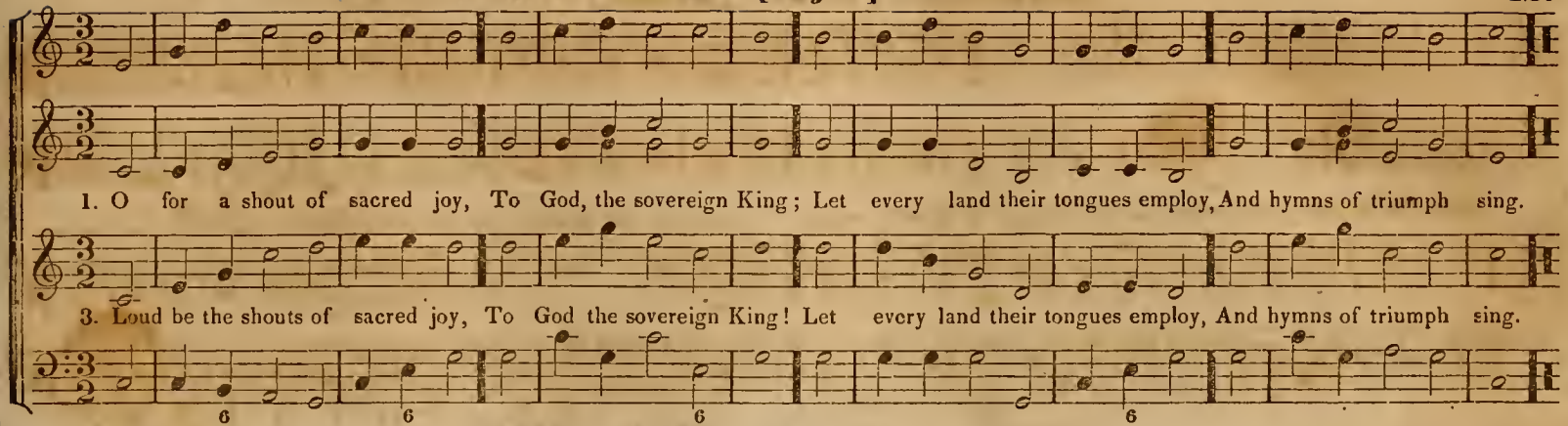
2d ending.

MILLS. C. M.



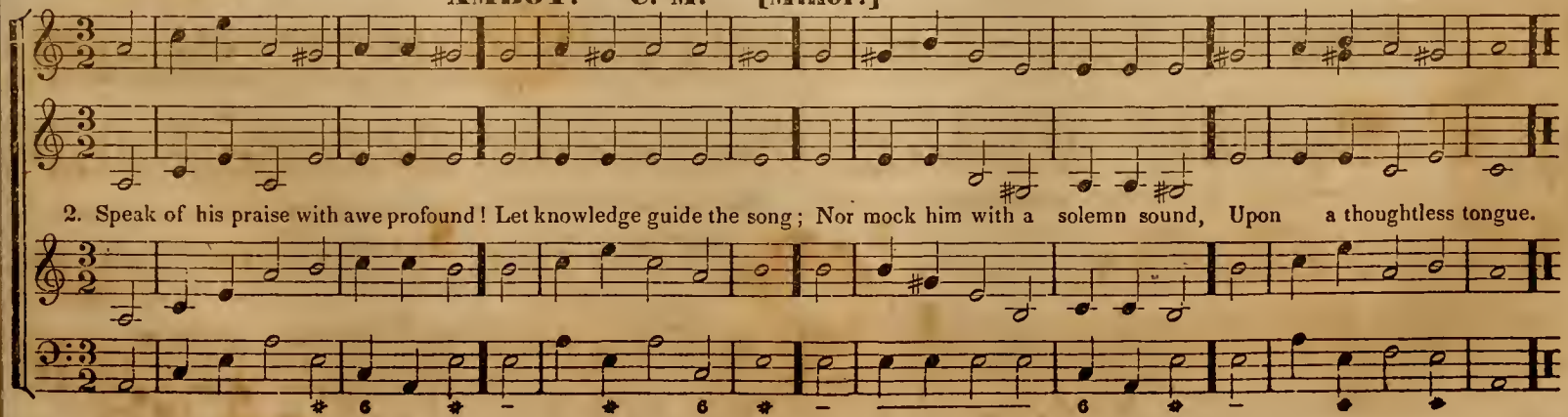
BEAUFORT. C. M. [Double.]


Come, O ye saints, your voices raise, To God, in grateful songs; And let the memory of his grace, Inspire your hearts and tongues.
Her deepest gloom, when sorrow spreads, And light and hope depart; His face ce - lestial morning sheds, And joy revives the heart.

* This passage may be sung alternately by Treble and Tenor.

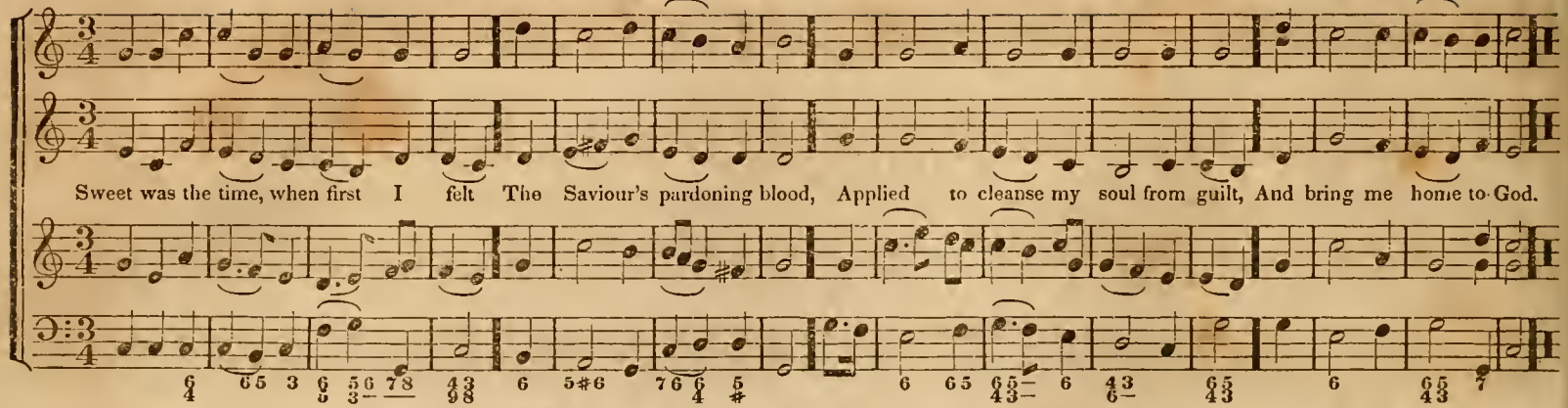
AMBOY. C. M. [Major.]

1. O for a shout of sacred joy, To God, the sovereign King; Let every land their tongues employ, And hymns of triumph sing.
3. Loud be the shouts of sacred joy, To God the sovereign King! Let every land their tongues employ, And hymns of triumph sing.

AMBOY. C. M. [Minor.]

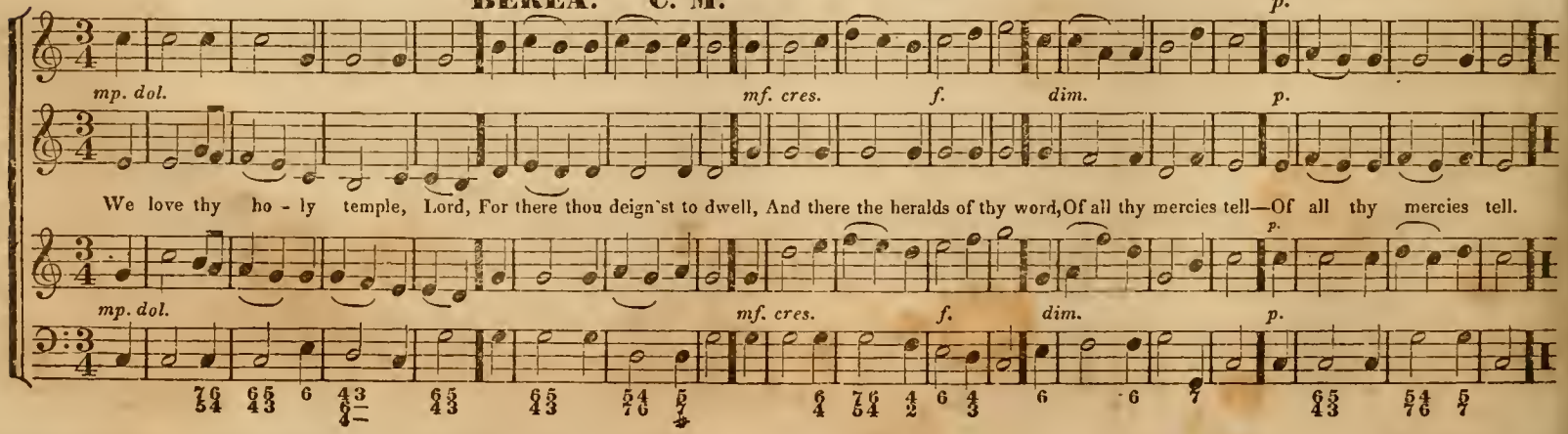

2. Speak of his praise with awe profound! Let knowledge guide the song; Nor mock him with a solemn sound, Upon a thoughtless tongue.

NORTHBRIDGE. C. M.

Subject from Haydn.


Sweet was the time, when first I felt The Saviour's pardoning blood, Applied to cleanse my soul from guilt, And bring me home to God.

BEREA. C. M.


mp. dol.
mf. cres.
f.
dim.
p.
We love thy ho - ly temple, Lord, For there thou deign'st to dwell, And there the heralds of thy word, Of all thy mercies tell—Of all thy mercies tell.

BARTON. C. M.

How condescending and how kind, Was God's eternal Son ! Our misery reached his heavenly mind, And pity brought him down. Our misery, &c. And pity, &c.

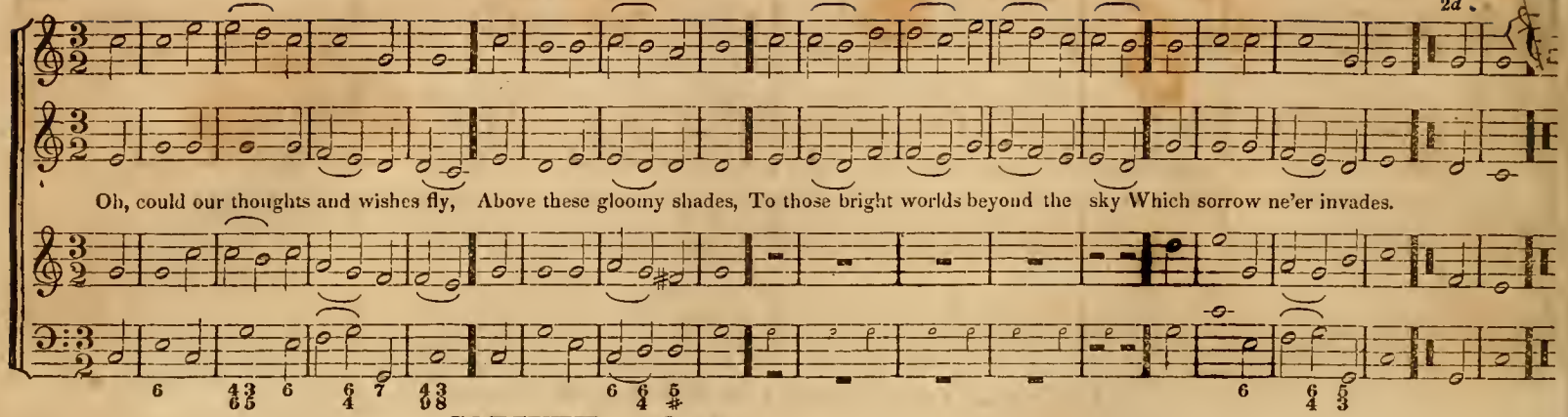
BURFORD. C. M.

Purcell.

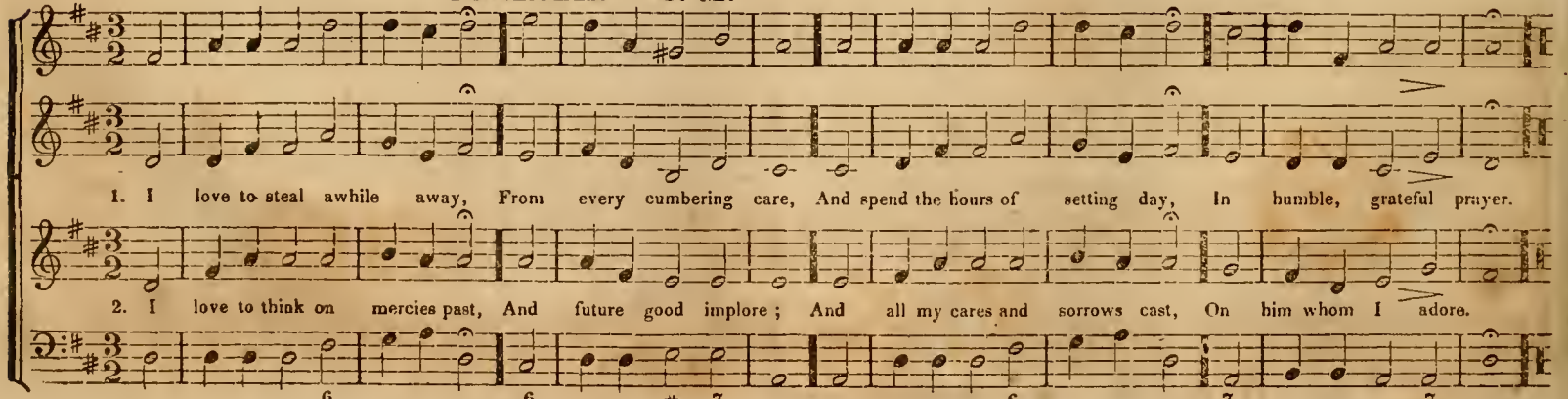
Dark was the night, and cold the ground, On which the Lord was laid ; His sweat, like drops of blood ran down, In ag - o - ny he prayed.

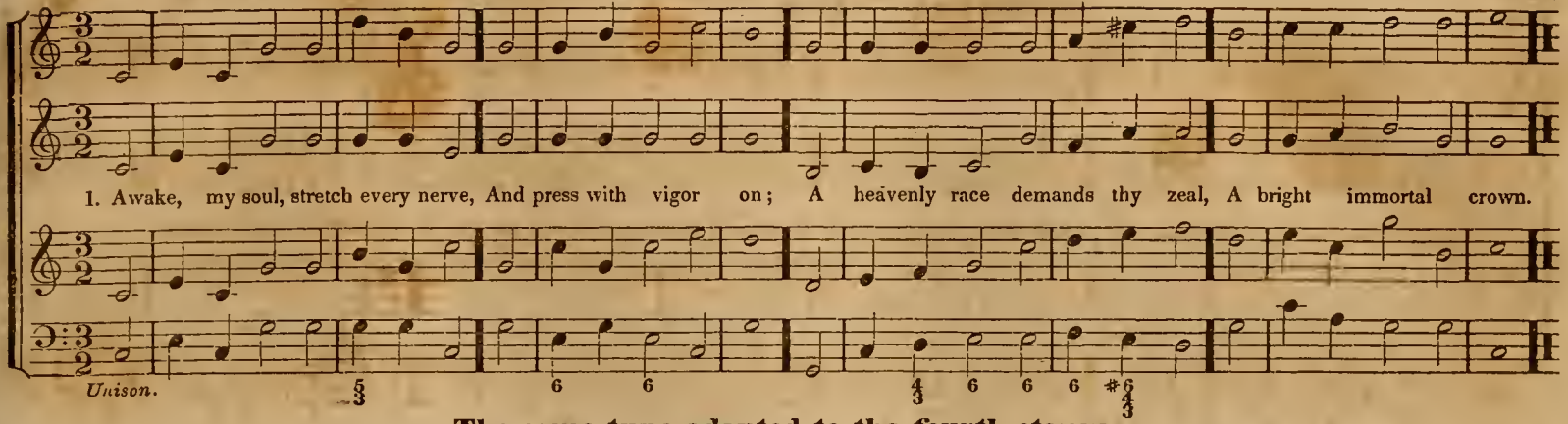
[*Choir.*]

COVENTRY. C. M.

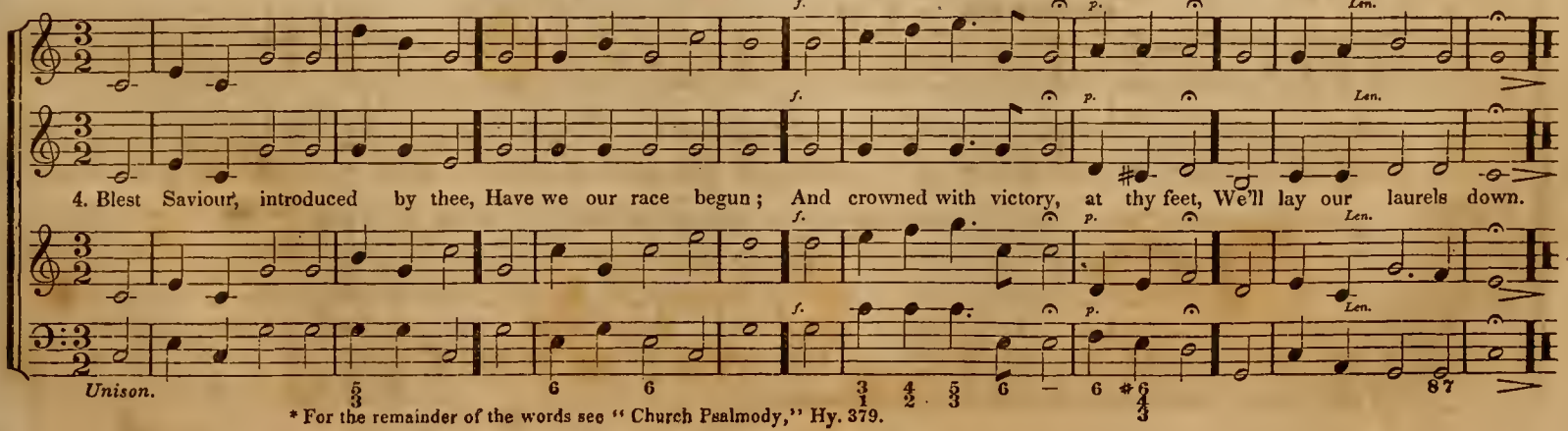

2d.
Oh, could our thoughts and wishes fly, Above these gloomy shades, To those bright worlds beyond the sky Which sorrow ne'er invades.

CORINTH. C. M.


1. I love to steal awhile away, From every cumbering care, And spend the hours of setting day, In humble, grateful prayer.
2. I love to think on mercies past, And future good implore; And all my cares and sorrows cast, On him whom I adore.


1. Awake, my soul, stretch every nerve, And press with vigor on; A heavenly race demands thy zeal, A bright immortal crown.
Unison.

The same tune adapted to the fourth stanza.


4. Blest Saviour, introduced by thee, Have we our race begun; And crowned with victory, at thy feet, We'll lay our laurels down.
Unison.

* For the remainder of the words see "Church Psalmody," Hy. 379.

ALBEE.* C. M. [Double.]

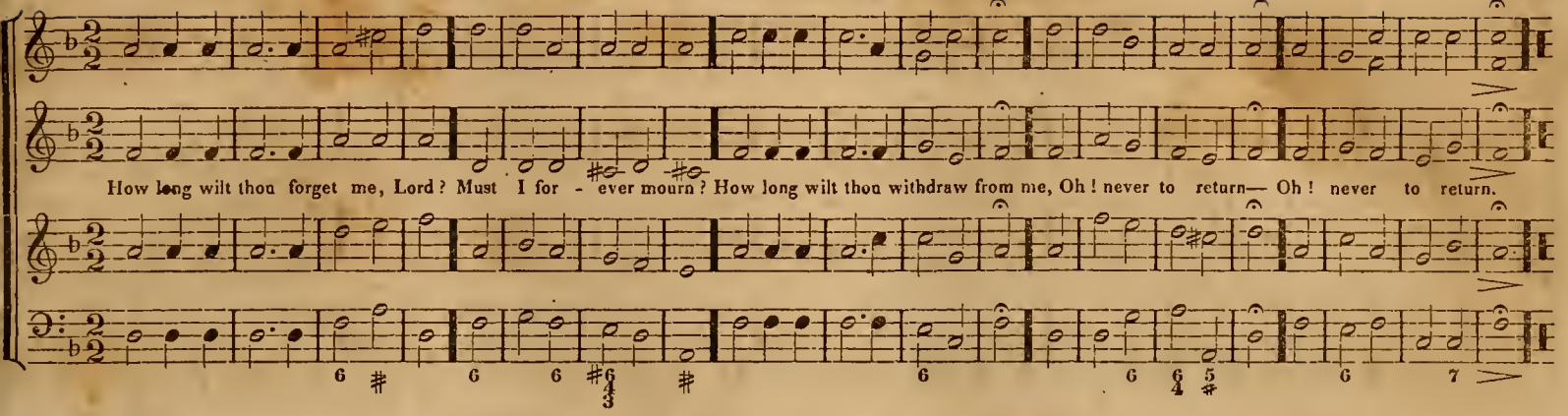
Subject from Rossini.

Second Treble.

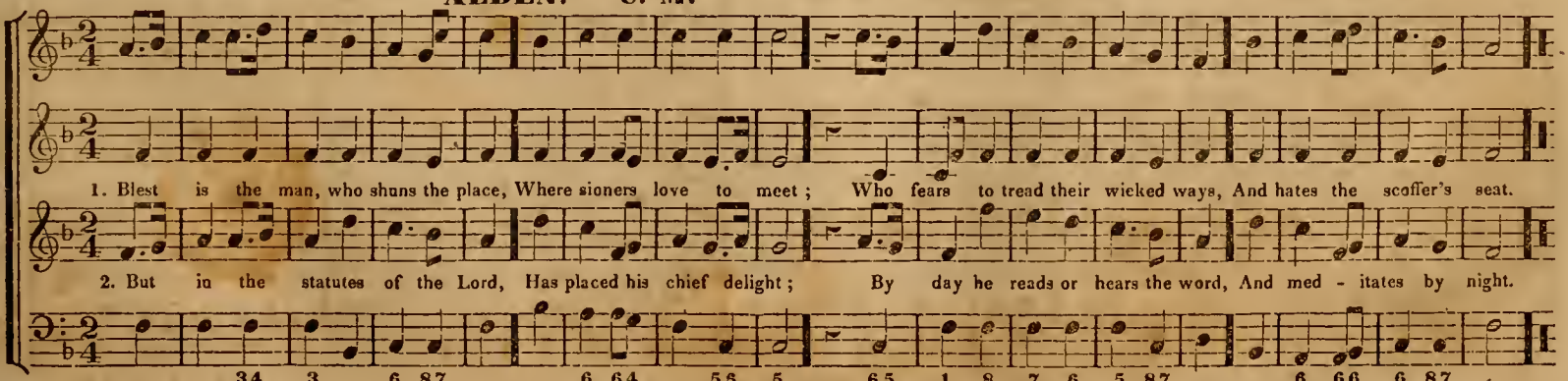
The rush may rise where waters flow, And flags beside the stream; But soon their verdure fades and dies, Beneath the scorching beam.

So is the sinner's hope cut off, Or if it transient rise, 'Tis like the spider's airy web, From every breath that flies.

* This tune may be sung throughout as a Duet for two Treble voices.

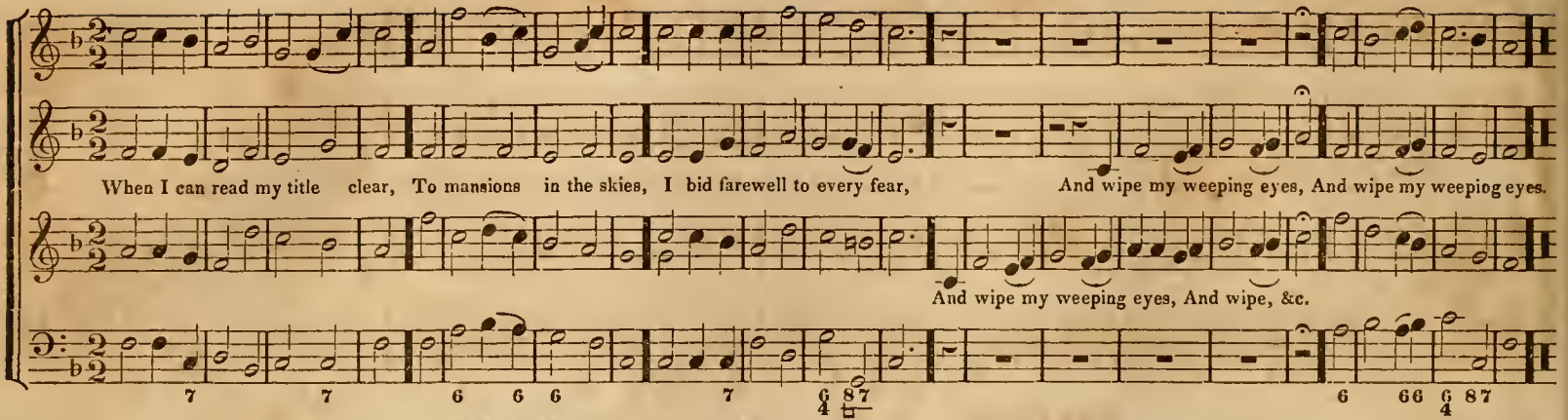

How long wilt thou forget me, Lord? Must I for - ever mourn? How long wilt thou withdraw from me, Oh! never to return— Oh! never to return.

ALDEN. C. M.

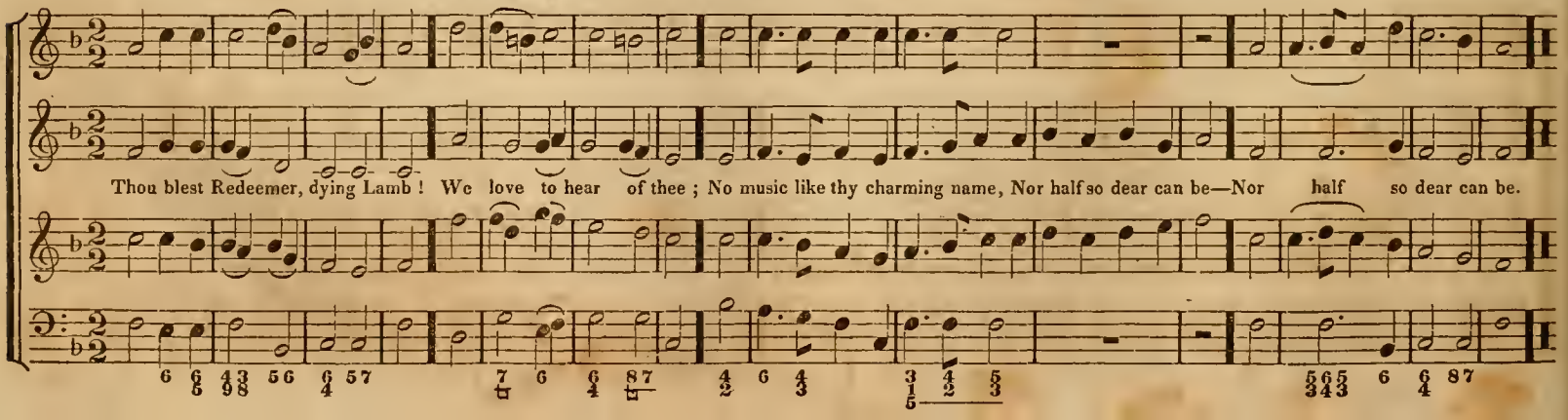

1. Blest is the man, who shuns the place, Where sioners love to meet; Who fears to tread their wicked ways, And hates the scoffer's seat.
2. But in the statutes of the Lord, Has placed his chief delight; By day he reads or hears the word, And med - itates by night.

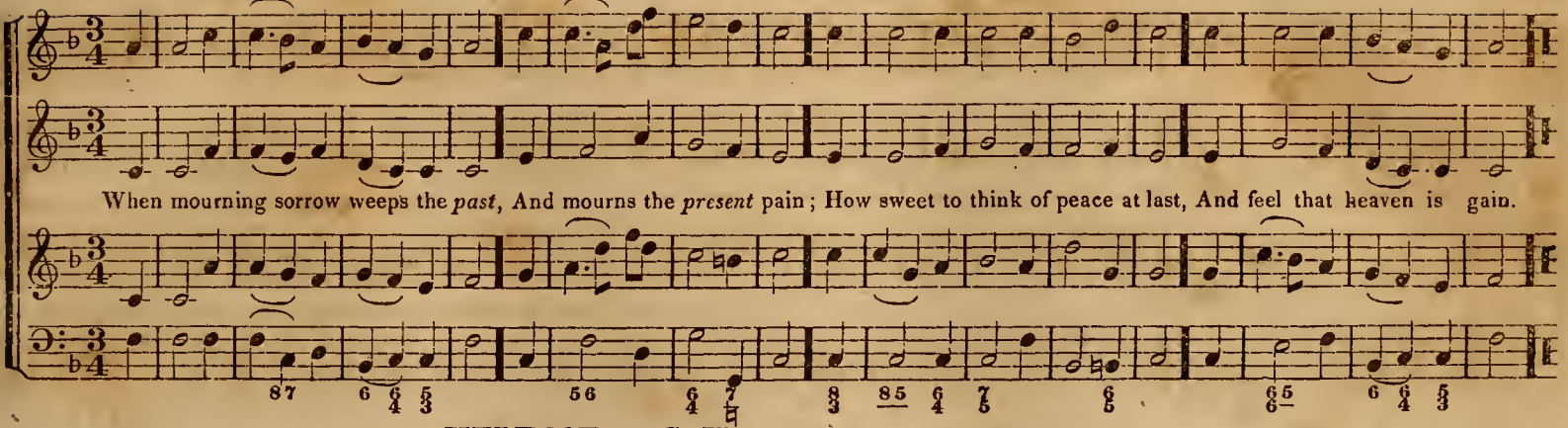
MERIDEN. C. M.

Th. Clark.

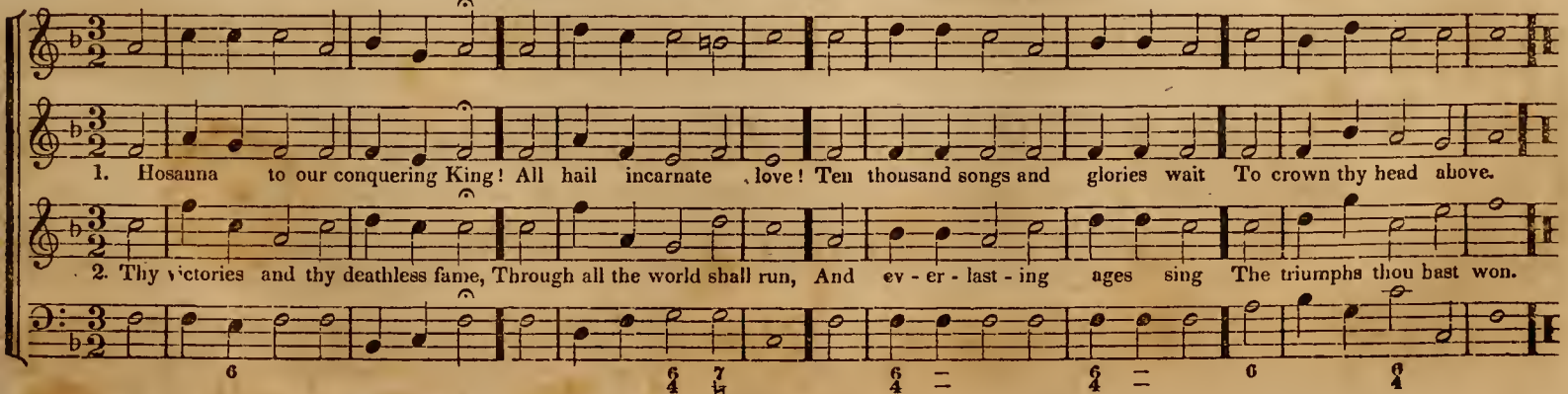

When I can read my title clear, To mansions in the skies, I bid farewell to every fear, And wipe my weeping eyes, And wipe my weeping eyes.
And wipe my weeping eyes, And wipe, &c.

CLARENCE. C. M.

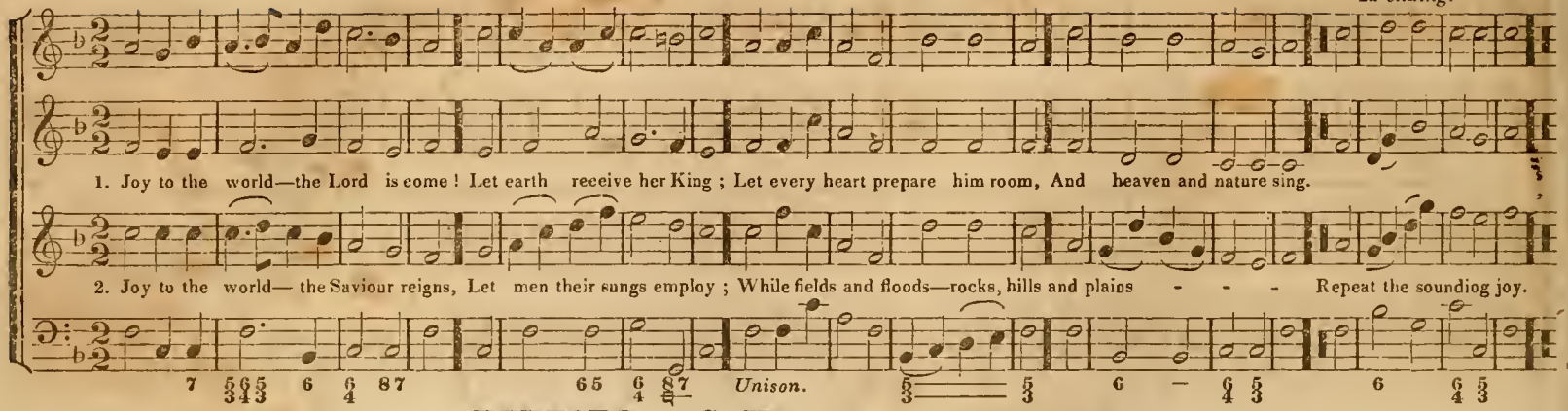

Thou blest Redeemer, dying Lamb! We love to hear of thee; No music like thy charming name, Nor half so dear can be—Nor half so dear can be.


When mourning sorrow weeps the *past*, And mourns the *present* pain; How sweet to think of peace at last, And feel that heaven is gain.

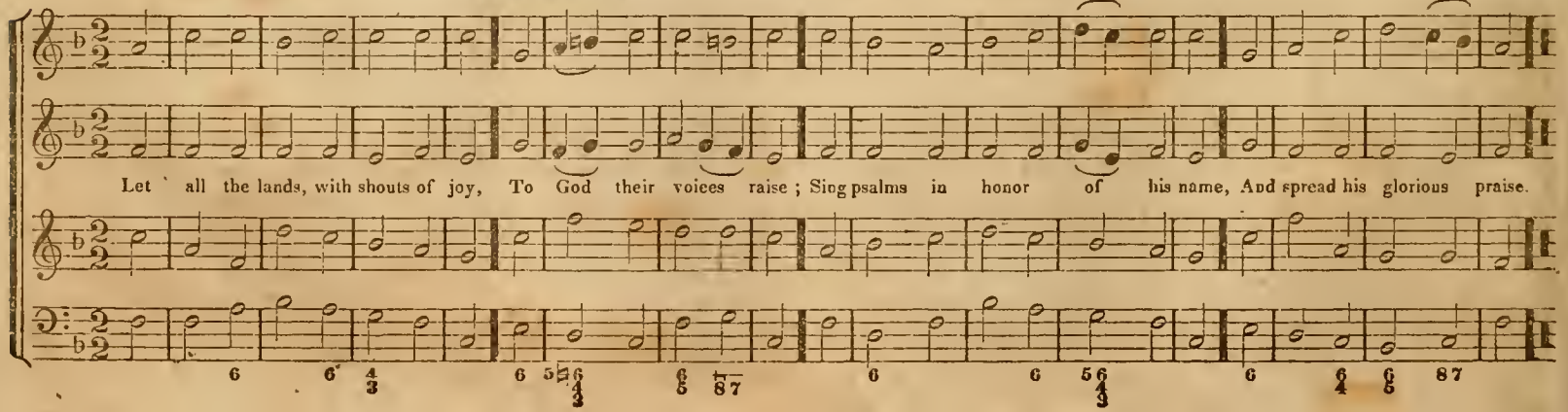
MELROSE. C. M.

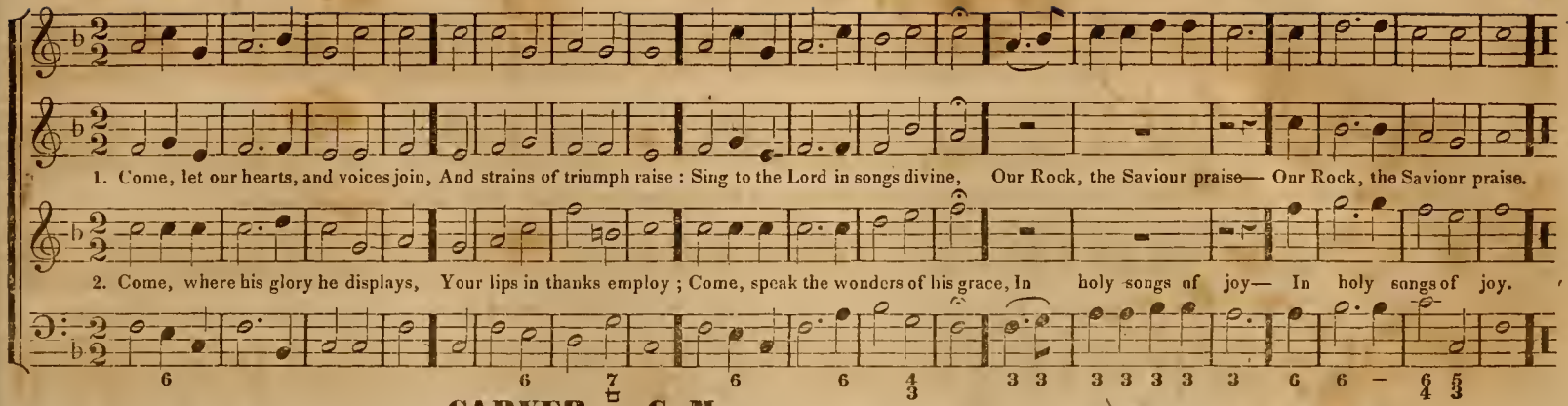

1. Hosanna to our conquering King! All hail incarnate love! Ten thousand songs and glories wait To crown thy head above.
2. Thy victories and thy deathless fame, Through all the world shall run, And ev - er - last - ing ages sing The triumphs thou hast won.

PAXTON. C. M.

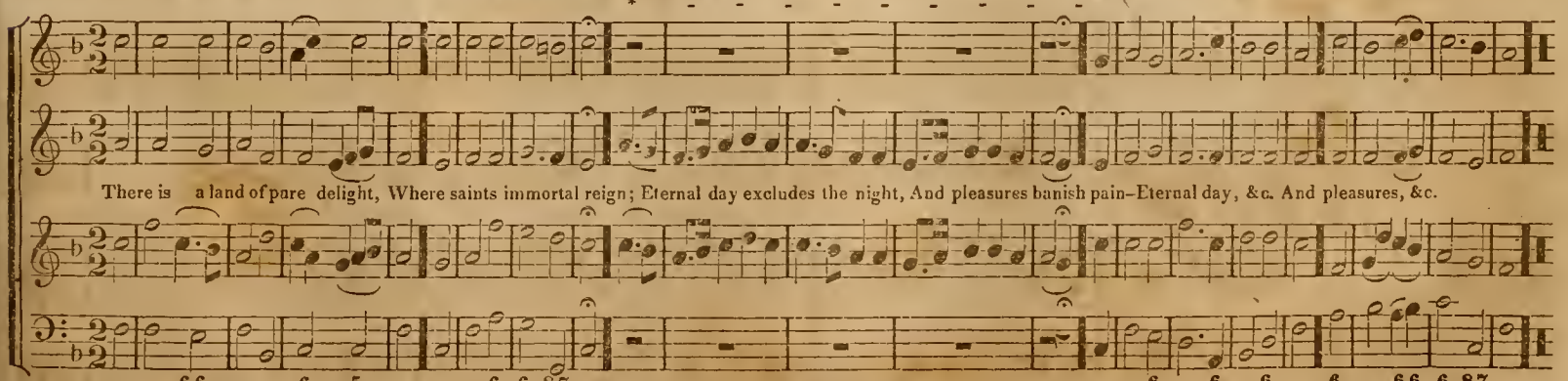

2d ending.
1. Joy to the world—the Lord is come! Let earth receive her King; Let every heart prepare him room, And heaven and nature sing.
2. Joy to the world— the Saviour reigns, Let men their songs employ; While fields and floods—rocks, hills and plains - - - Repeat the sounding joy.
Unison.

BEDFORD. C. M.


Let all the lands, with shouts of joy, To God their voices raise; Sing psalms in honor of his name, And spread his glorious praise.

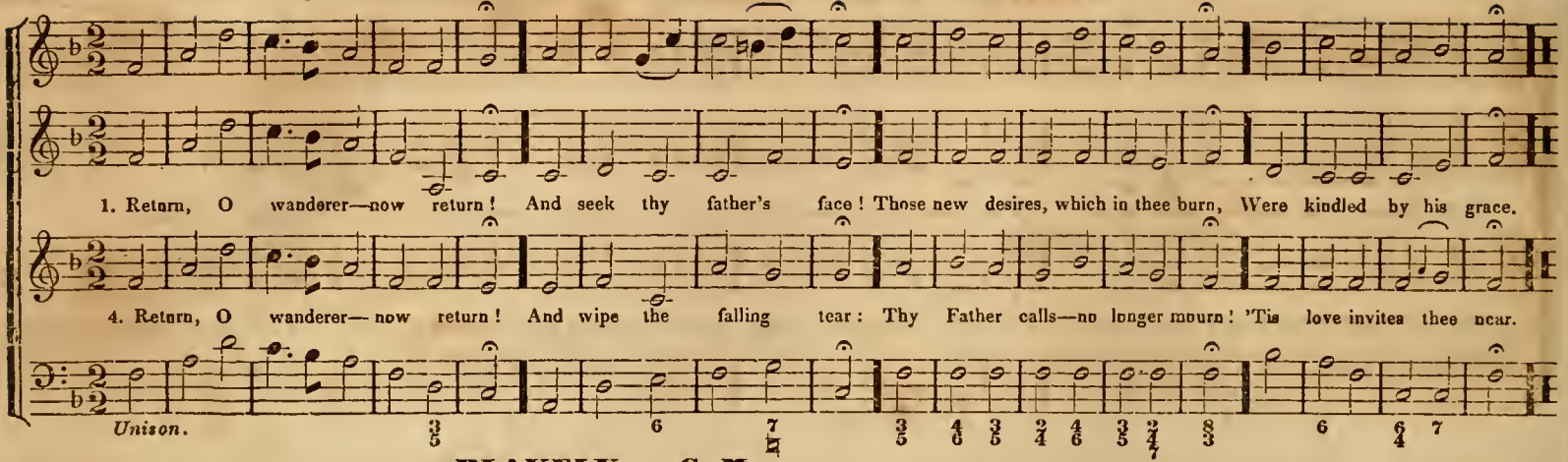

1. Come, let our hearts, and voices join, And strains of triumph raise : Sing to the Lord in songs divine, Our Rock, the Saviour praise— Our Rock, the Saviour praise.
2. Come, where his glory he displays, Your lips in thanks employ ; Come, speak the wonders of his grace, In holy songs of joy— In holy songs of joy.

CARVER. C. M.

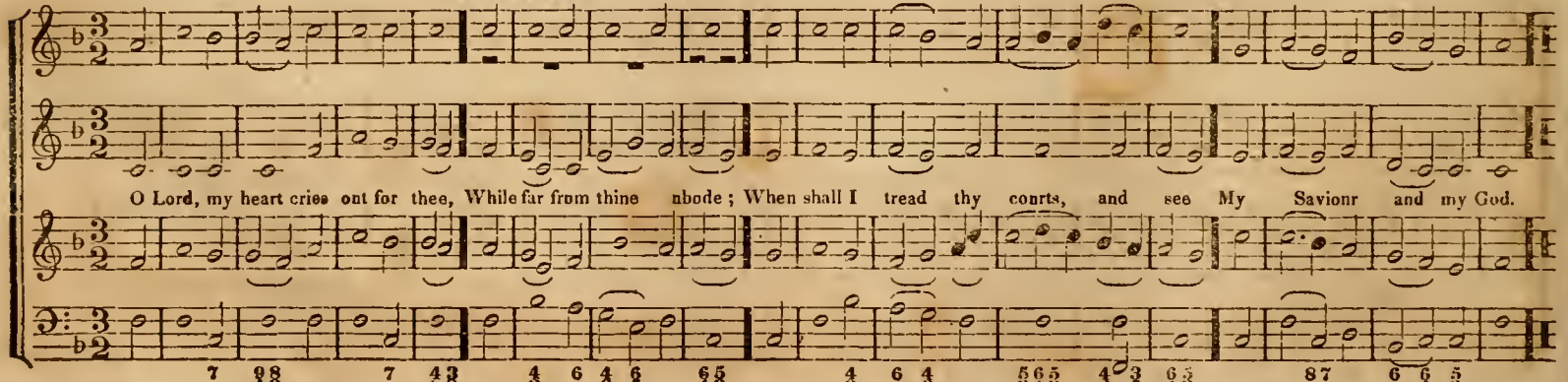
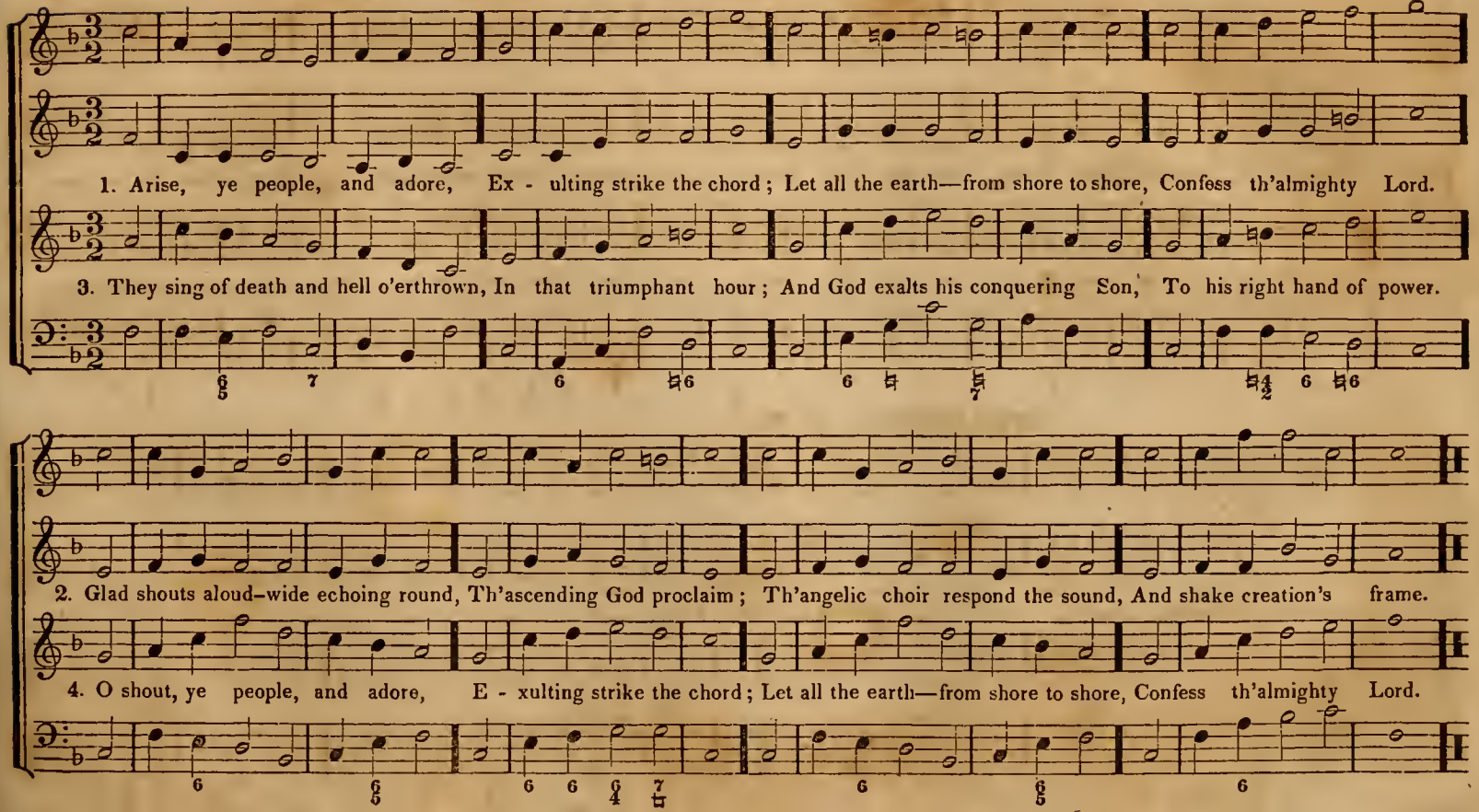

There is a land of pure delight, Where saints immortal reign; Eternal day excludes the night, And pleasures banish pain–Eternal day, &c. And pleasures, &c.
* This passage may be omitted.

[*Choir.*]

TREMONT. C. M.


1. Return, O wanderer—now return! And seek thy father's face! Those new desires, which in thee burn, Were kindled by his grace.
4. Return, O wanderer—now return! And wipe the falling tear: Thy Father calls—no longer mourn! 'Tis love invites thee near.
Unison.

BLAKELY. C. M.



1. Arise, ye people, and adore, Ex - ulting strike the chord; Let all the earth—from shore to shore, Confess th'almighty Lord.
3. They sing of death and hell o'erthrown, In that triumphant hour; And God exalts his conquering Son, To his right hand of power.
2. Glad shouts aloud—wide echoing round, Th'ascending God proclaim; Th'angelic choir respond the sound, And shake creation's frame.
4. O shout, ye people, and adore, E - xulting strike the chord; Let all the earth—from shore to shore, Confess th'almighty Lord.

BLACKBURN. C. M.

2d ending.

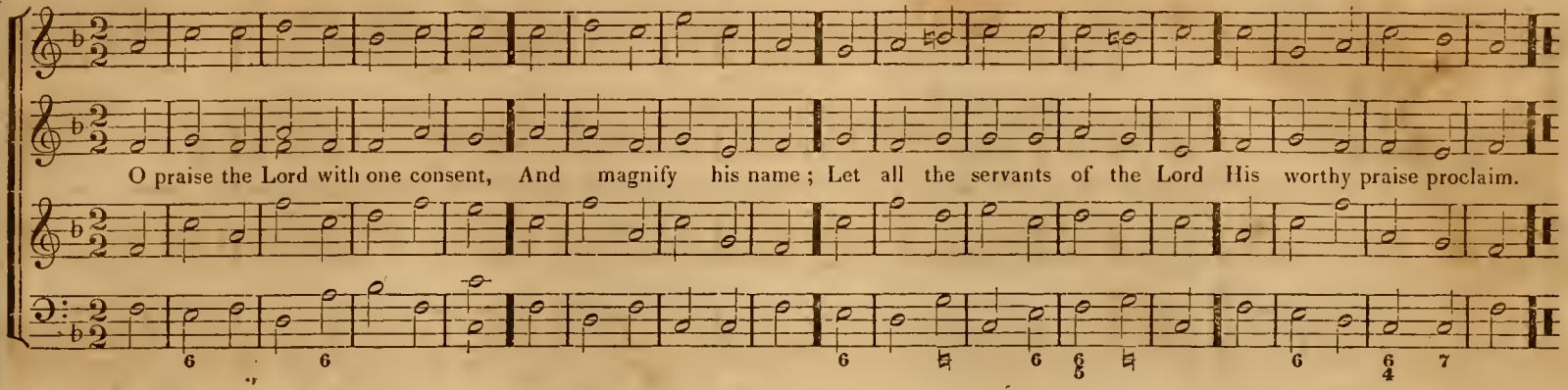
Behold thy waiting servant, Lord, Devoted to thy fear: Remember and confirm thy word, For all my hopes are there.

LITCHFIELD. C. M.

Ye hearts with youthful vigor warm, In smiling crowds draw near; And turn from every mortal charm, A Saviour's voice to hear.

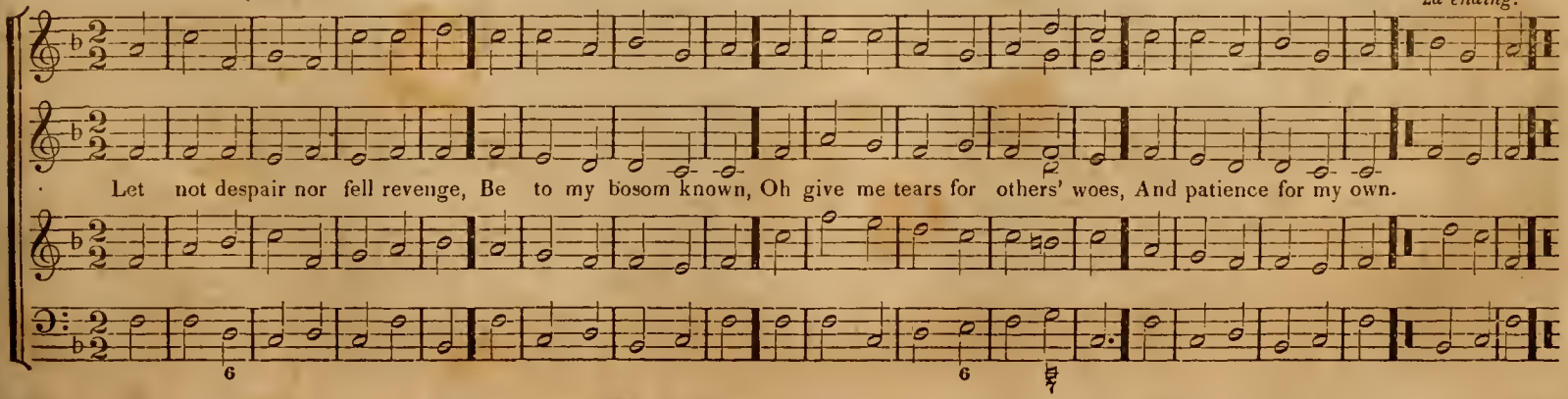
LONDON. C. M.

Dr. Croft.



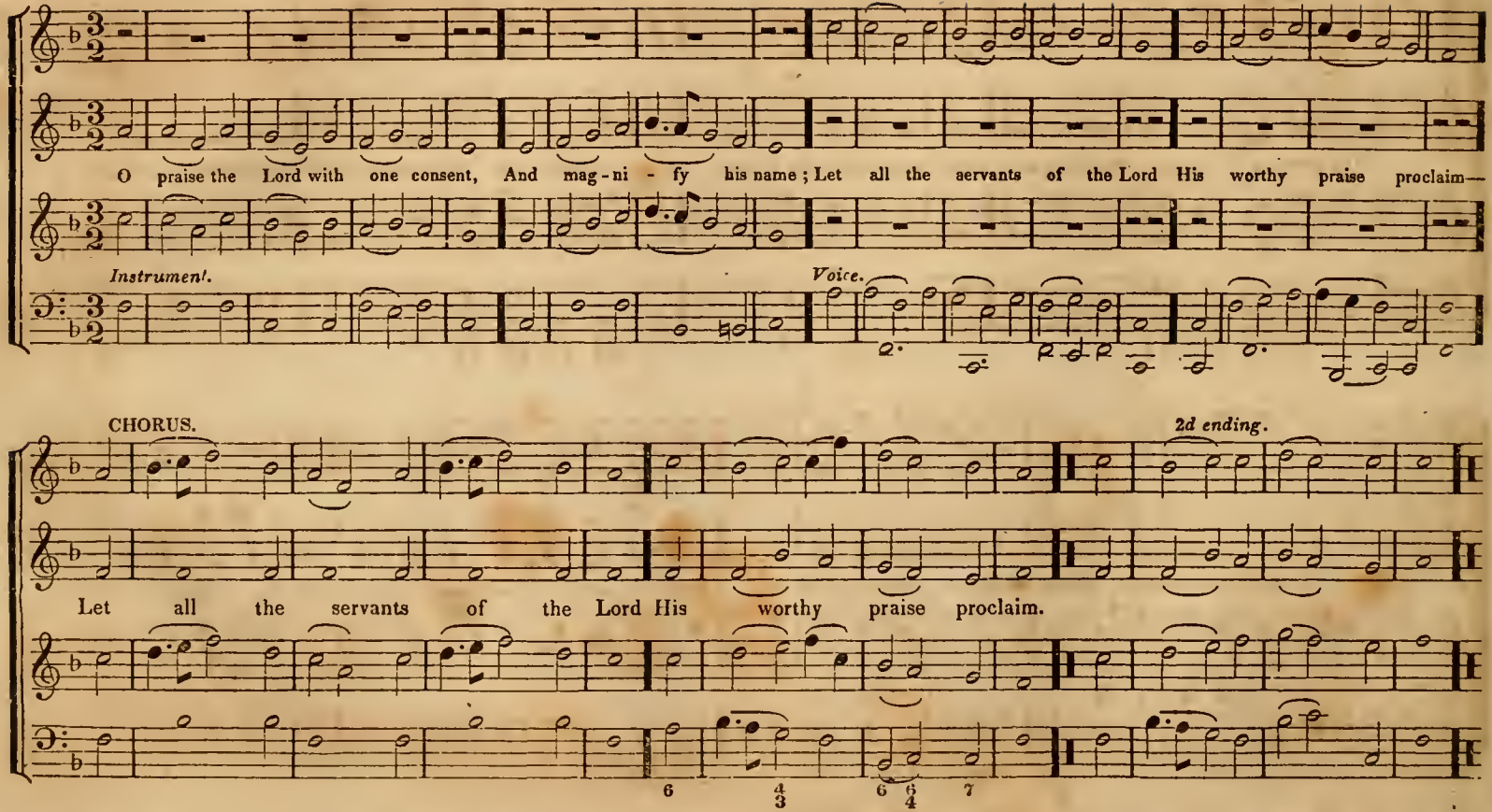
DUNDEE. C. M.

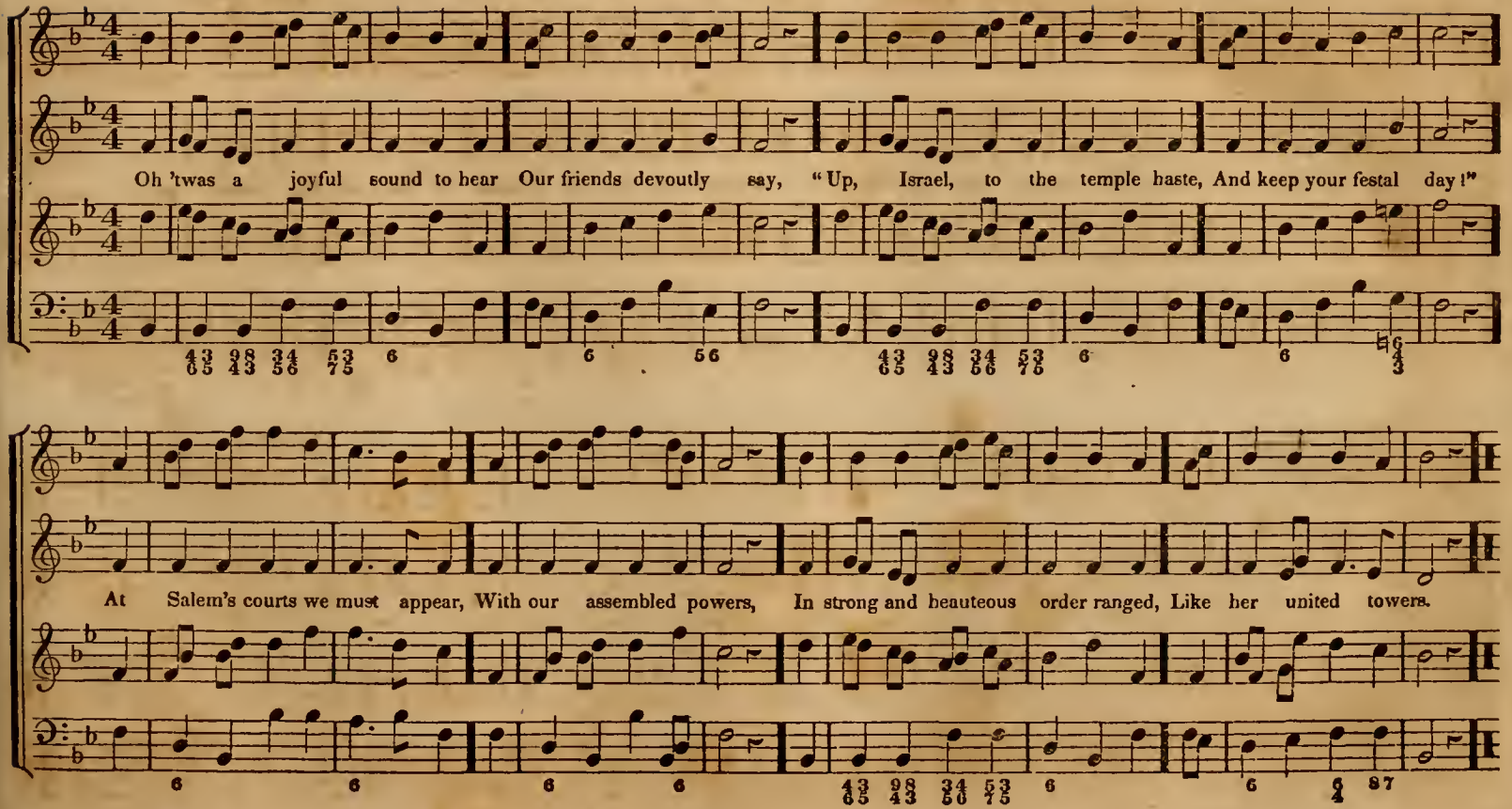
2d ending.

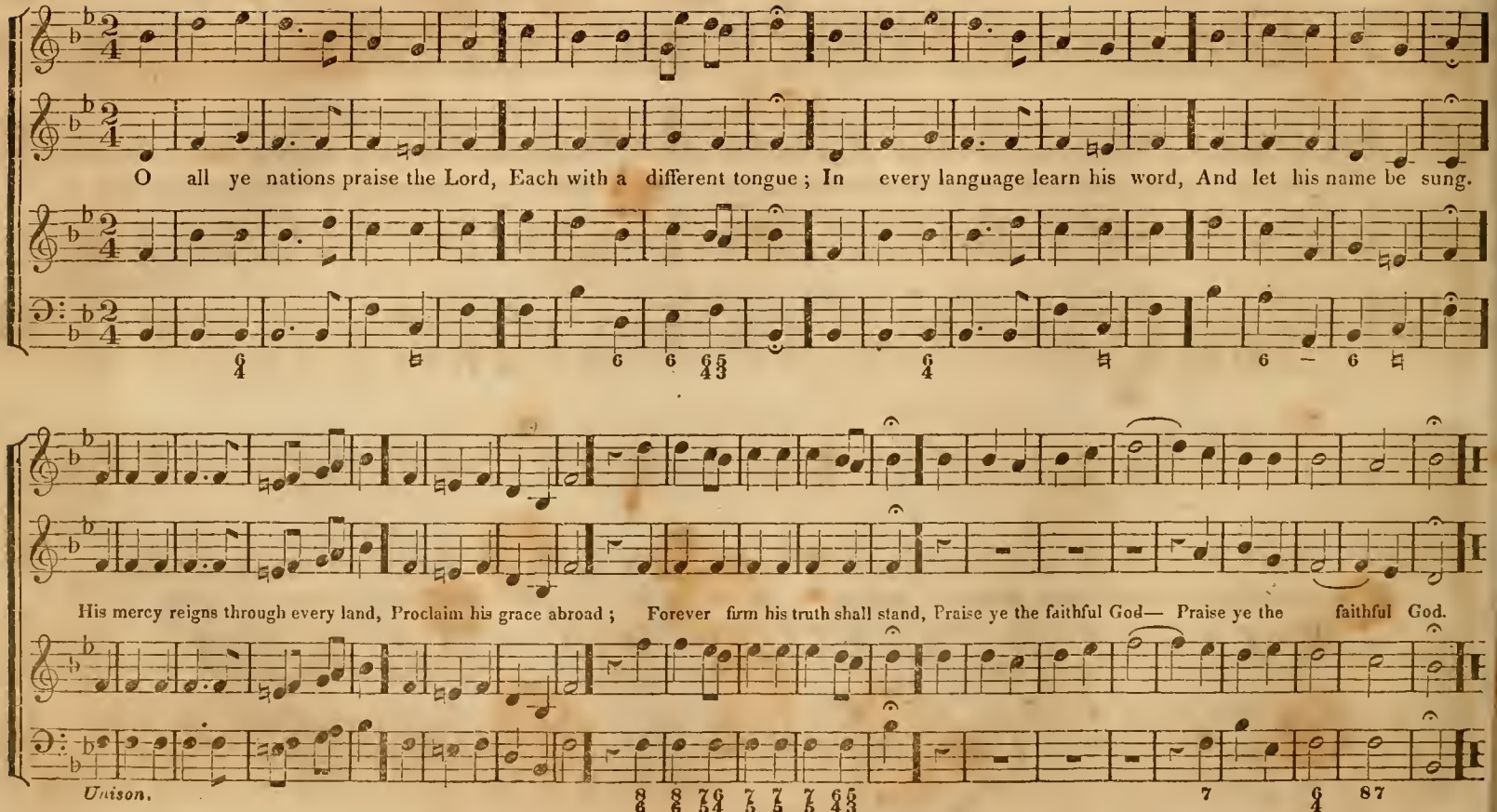


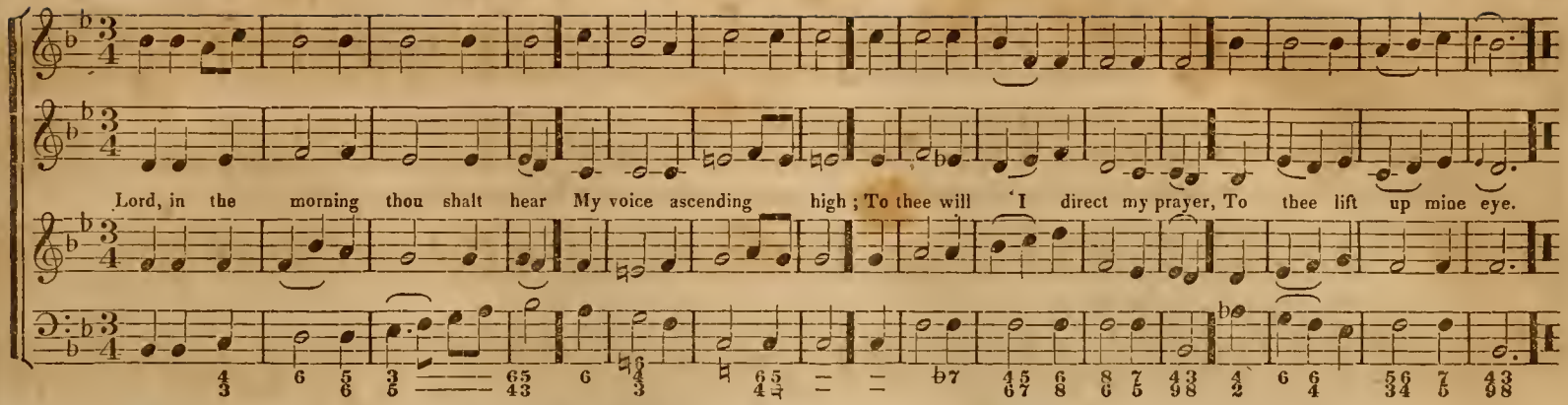
WAREHAM. C. M.

Dr. Arnold.

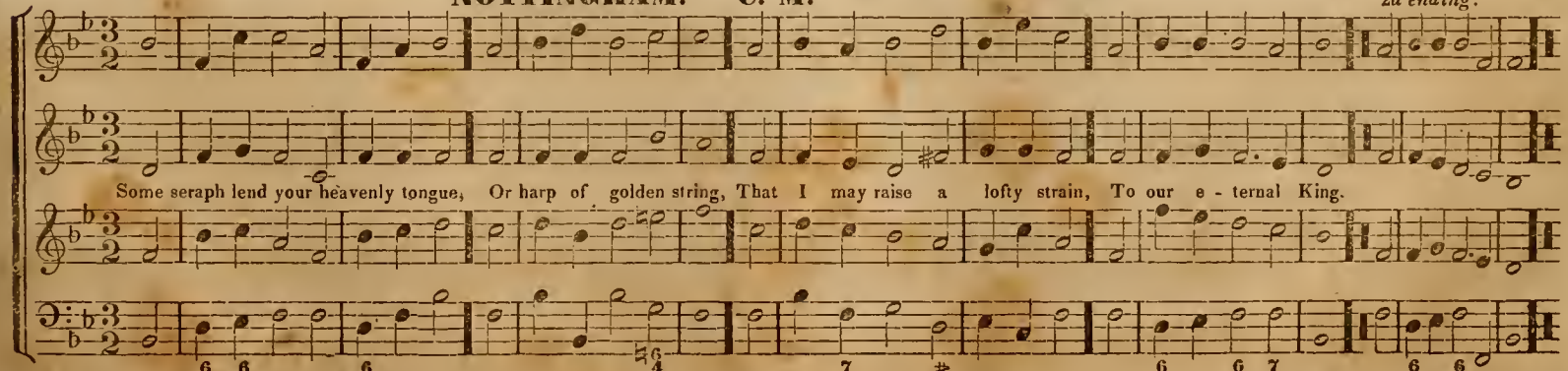

O praise the Lord with one consent, And mag-ni-fy his name; Let all the servants of the Lord His worthy praise proclaim—
Instrument.
Voice.
CHORUS.
2d ending.
Let all the servants of the Lord His worthy praise proclaim.
6
4 3
6
6 4
7


Oh 'twas a joyful sound to hear Our friends devoutly say, "Up, Israel, to the temple haste, And keep your festal day!"
At Salem's courts we must appear, With our assembled powers, In strong and beauteous order ranged, Like her united towers.


O all ye nations praise the Lord, Each with a different tongue; In every language learn his word, And let his name be sung.
His mercy reigns through every land, Proclaim his grace abroad; Forever firm his truth shall stand, Praise ye the faithful God— Praise ye the faithful God.
Unison.

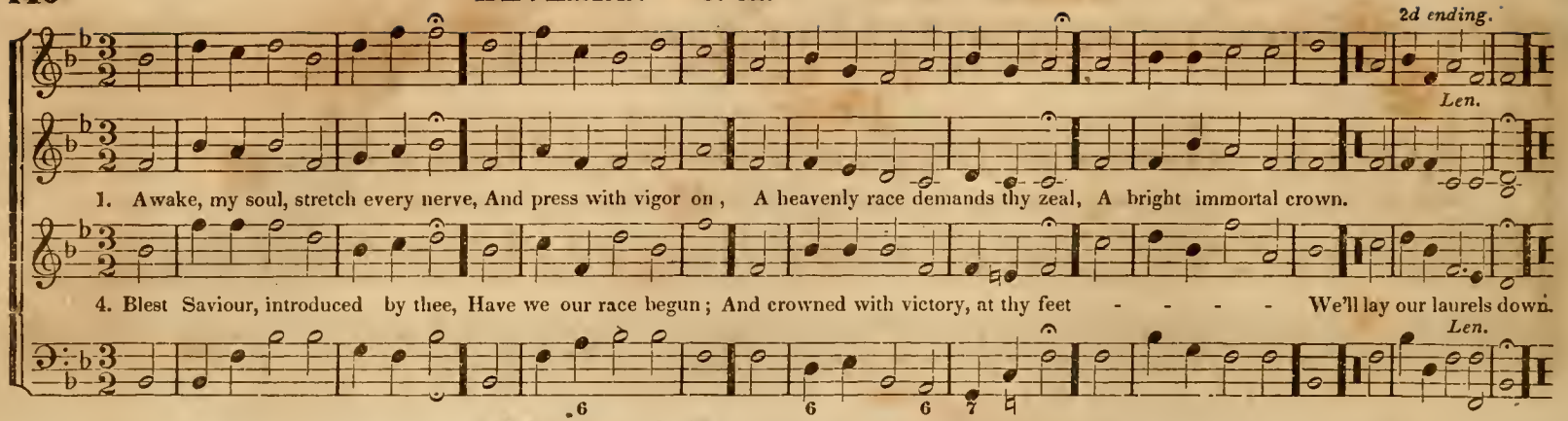


NOTTINGHAM. C. M.

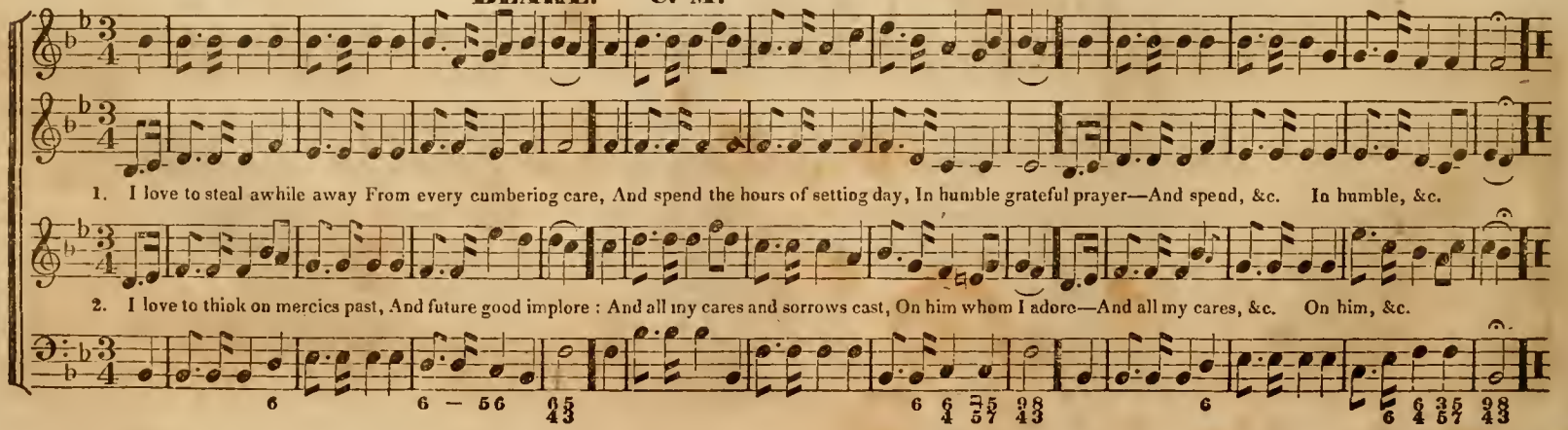

2d ending.
Some seraph lend your heavenly tongue, Or harp of golden string, That I may raise a lofty strain, To our e - ternal King.

[Choir.]

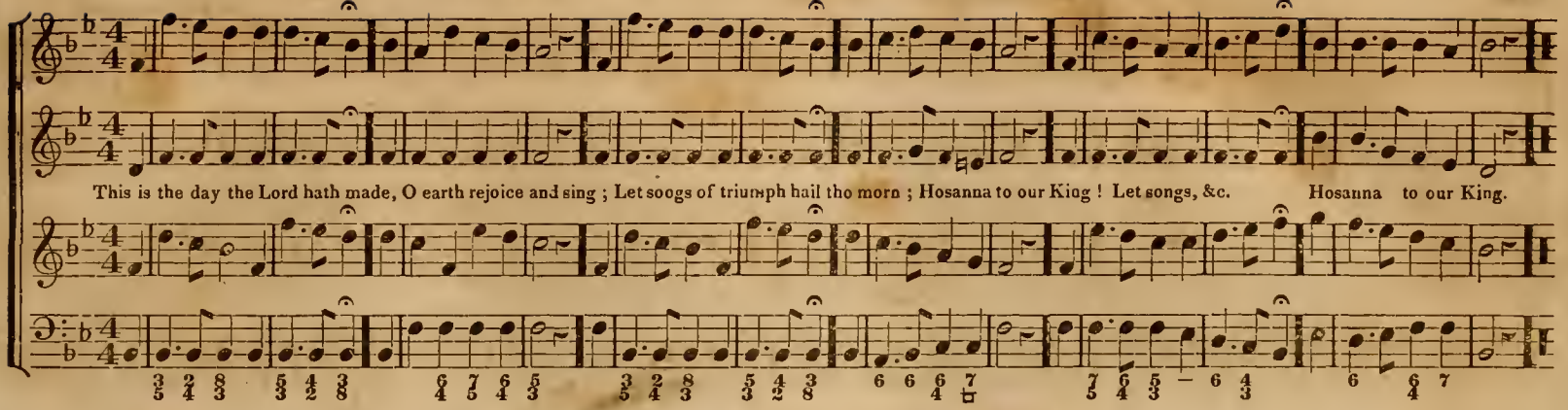
BEVERLY. C. M.


2d ending.
Len.
1. Awake, my soul, stretch every nerve, And press with vigor on, A heavenly race demands thy zeal, A bright immortal crown.
4. Blest Saviour, introduced by thee, Have we our race begun; And crowned with victory, at thy feet - - - - We'll lay our laurels down.
Len.

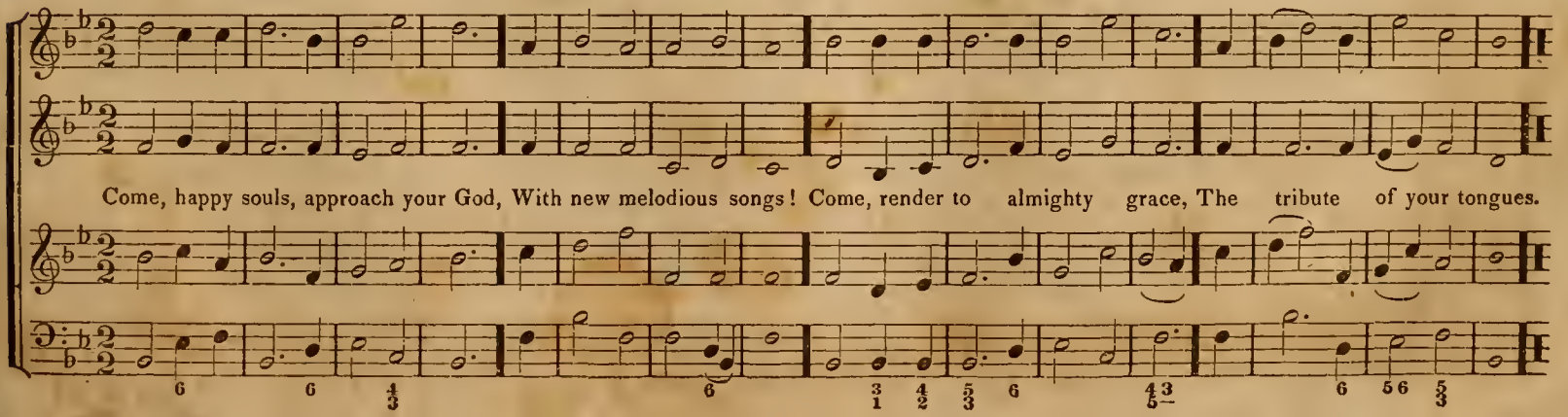
BLAKE. C. M.


1. I love to steal awhile away From every cumbering care, And spend the hours of setting day, In humble grateful prayer—And spend, &c. In humble, &c.
2. I love to think on mercies past, And future good implore: And all my cares and sorrows cast, On him whom I adore—And all my cares, &c. On him, &c.

HURON. C. M.

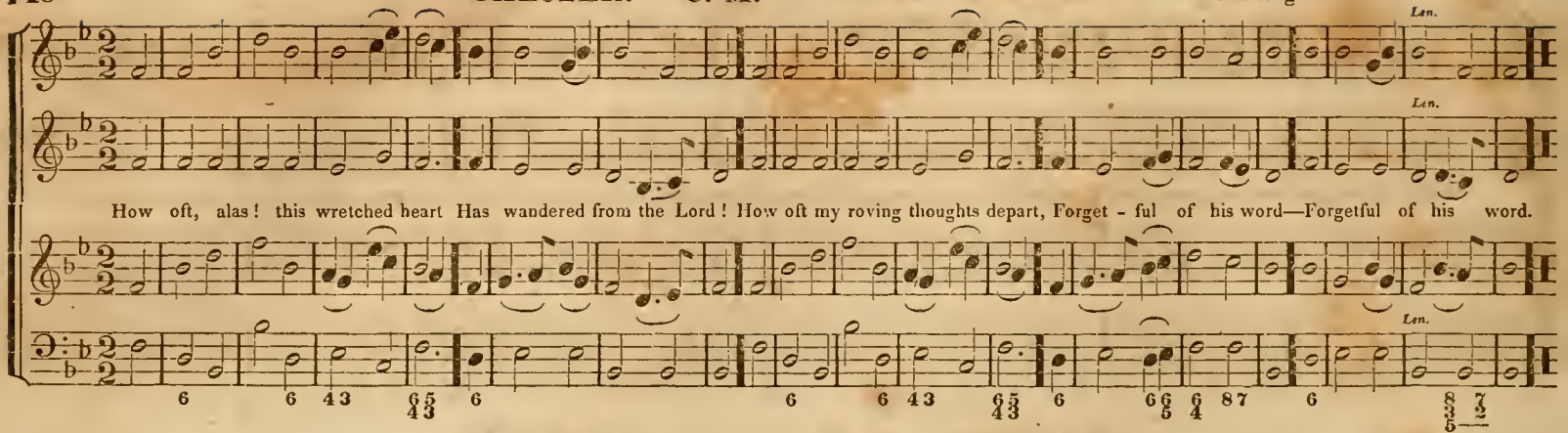

This is the day the Lord hath made, O earth rejoice and sing ; Let soogs of triumph hail tho morn ; Hosanna to our King ! Let songs, &c. Hosanna to our King.

LANGDON. C. M.

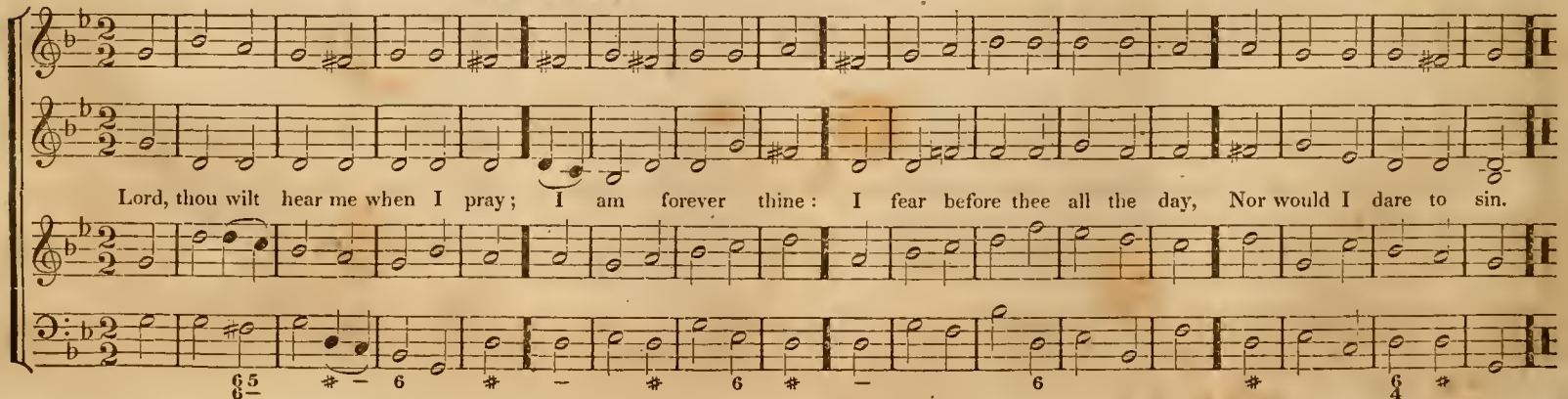


CHESTER. C. M.

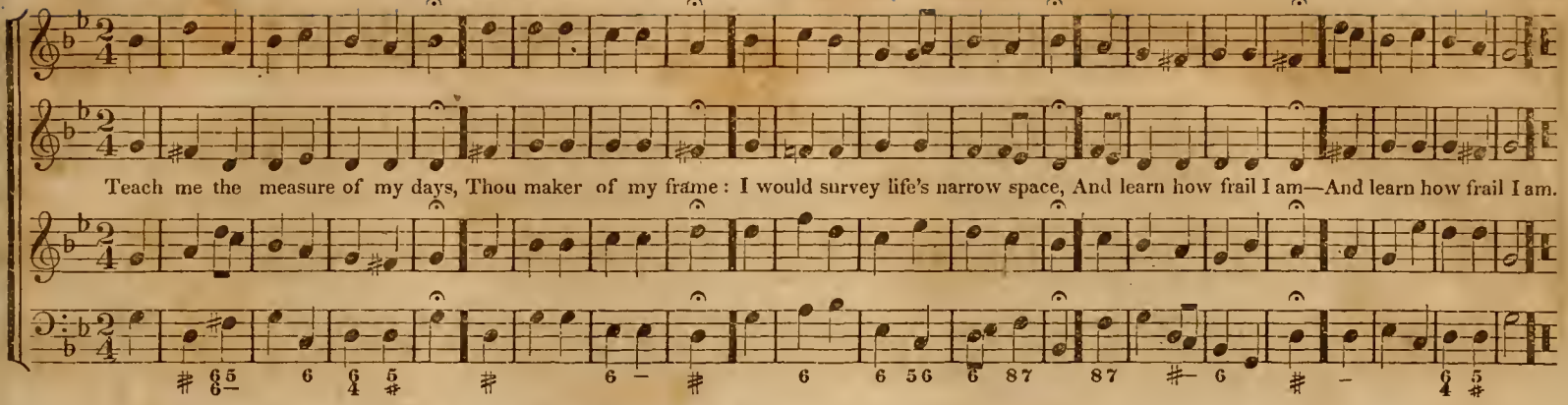
Th. Hastings.


Len.
Len.
How oft, alas! this wretched heart Has wandered from the Lord! How oft my roving thoughts depart, Forget - ful of his word—Forgetful of his word.
Len.

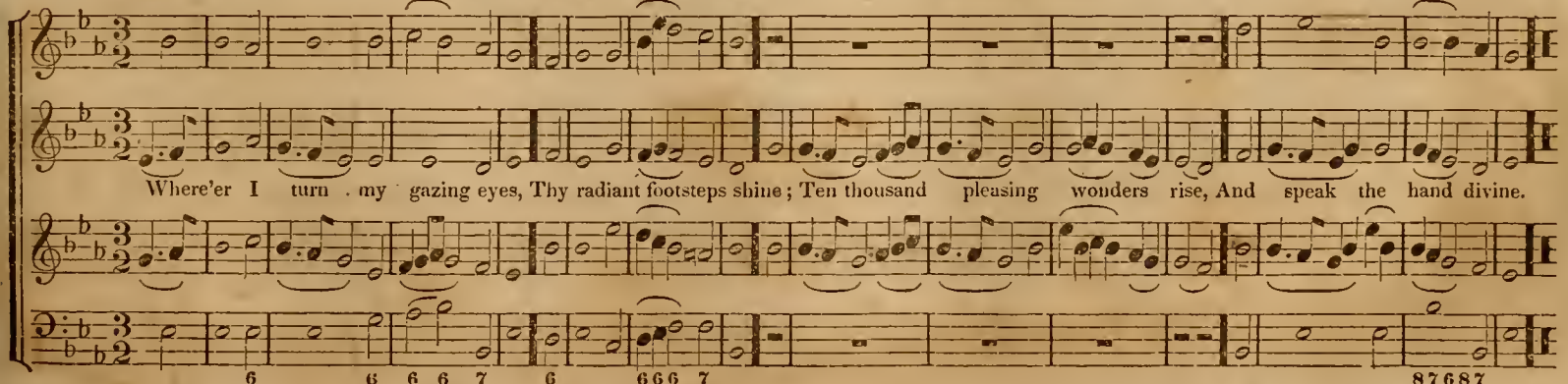
HOLYOKE. C. M.

German.

BELKNAP. C. M.

German.


Teach me the measure of my days, Thou maker of my frame: I would survey life's narrow space, And learn how frail I am—And learn how frail I am.

DOUGLASS. C. M.



FINLAND. C. M.

With cheerful notes, let all the earth To heaven their voices raise, Let all, inspired with godly mirth, Sing solemn hymns of praise—Let all, &c. Sing, &c.

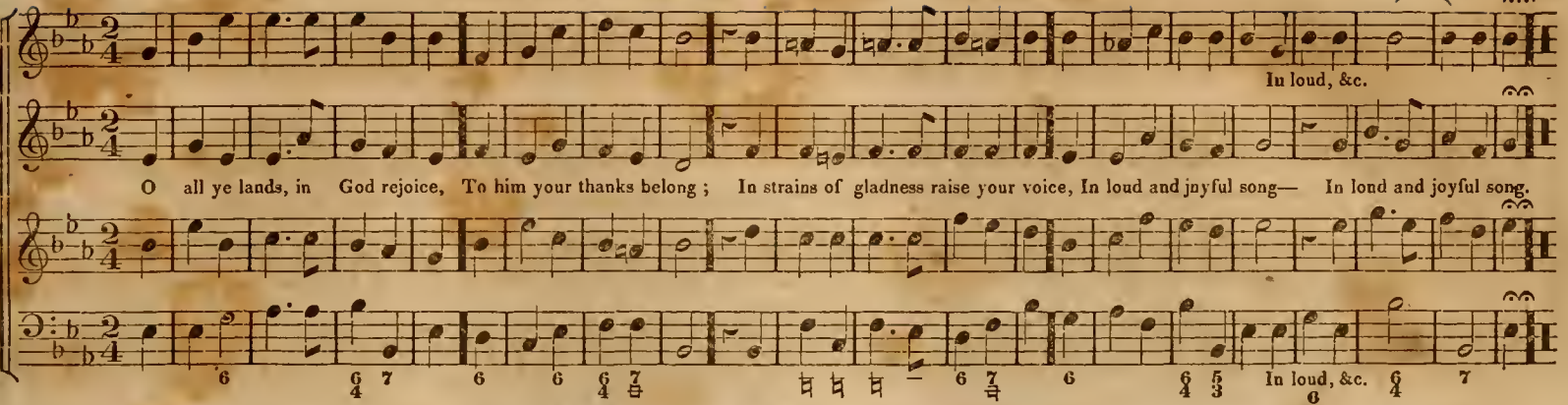
WARWICK. C. M.

Stanley.

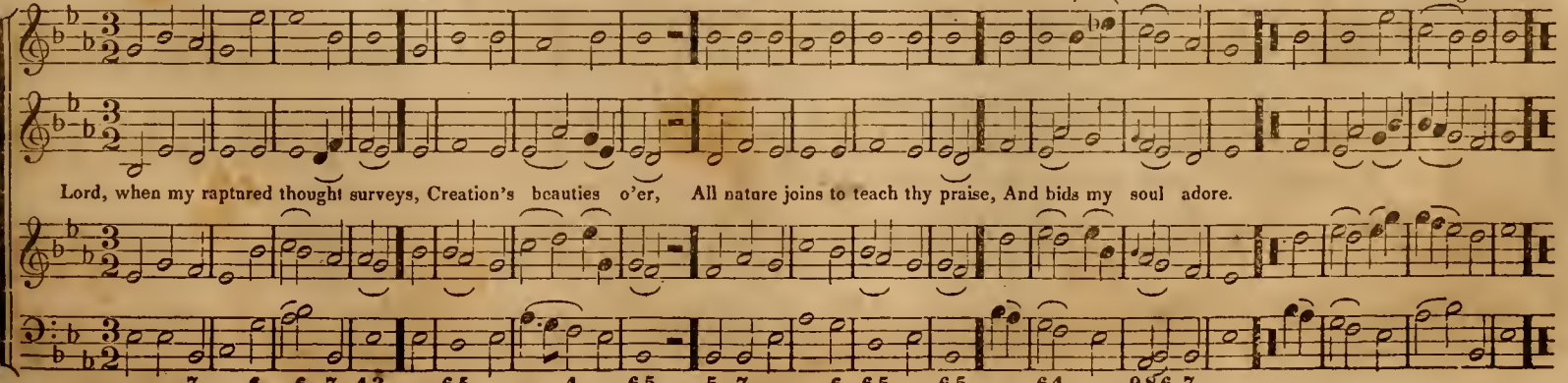
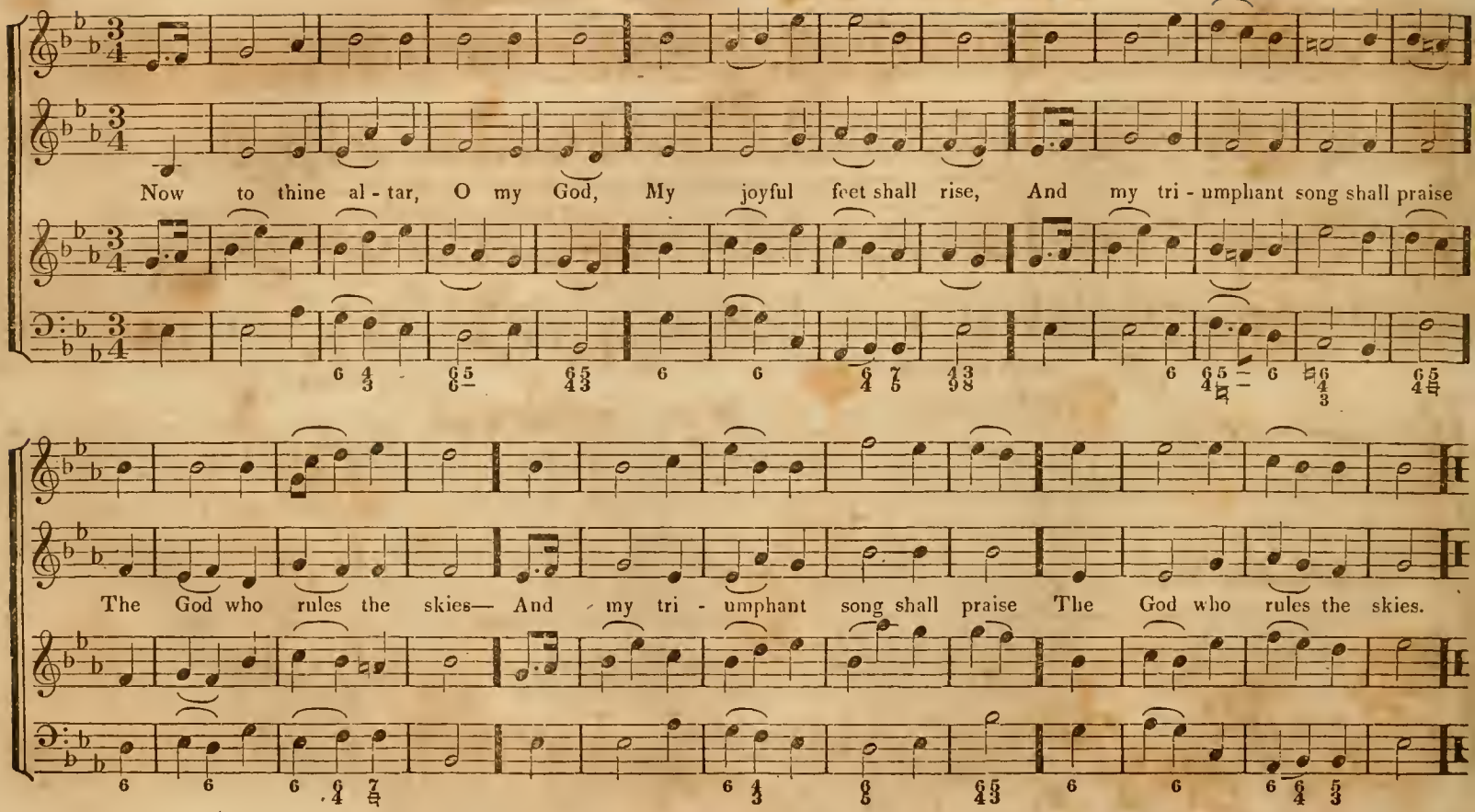
2d ending.

Lord, in the morning thou shalt hear, My voice ascending high; To thee will I direct my prayer, To thee lift up mine eye.

WYER. C. M.


In loud, &c.
O all ye lands, in God rejoice, To him your thanks belong ; In strains of gladness raise your voice, In loud and joyful song— In lond and joyful song.
In loud, &c.

MANCHESTER. C. M.


2d ending.
Lord, when my raptured thought surveys, Creation's beauties o'er, All nature joins to teach thy praise, And bids my soul adore.

Now to thine al - tar, O my God, My joyful feet shall rise, And my tri - umphant song shall praise
The God who rules the skies— And my tri - umphant song shall praise The God who rules the skies.

CANTON. C. M.

2d ending.

Behold thy waiting servant, Lord, Devoted to thy fear; Remember and confirm thy word, For all my hopes are there.

LIVERPOOL. C. M.

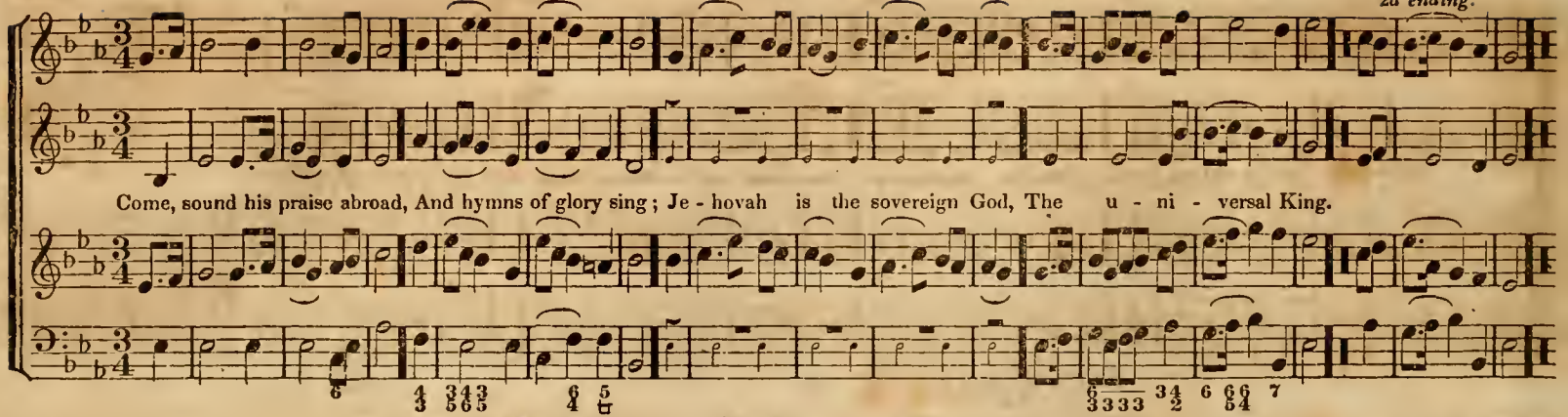
r. Wainwright.

2d ending.

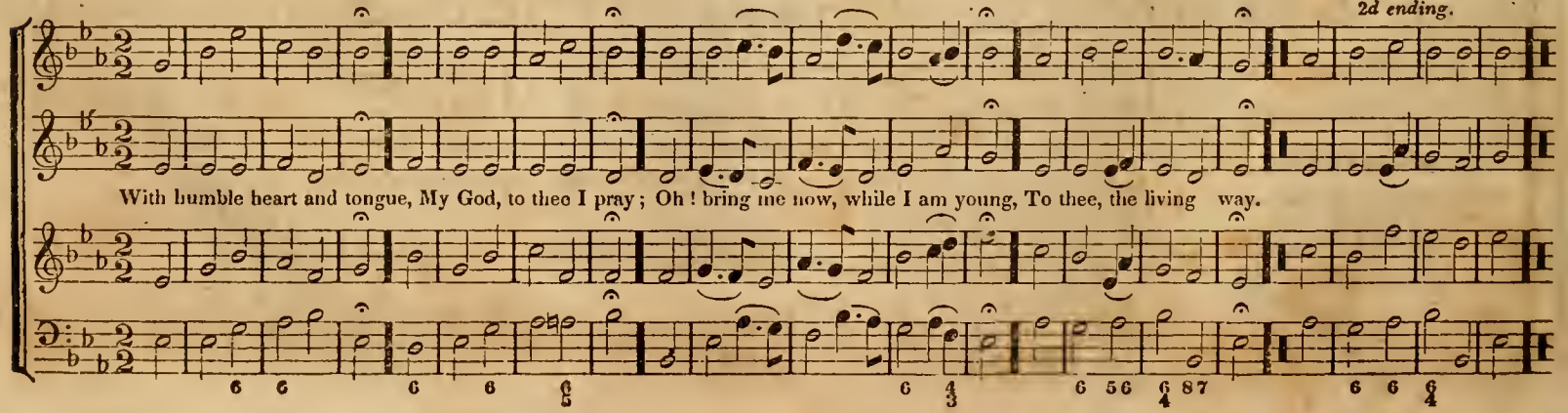
Oh could I find, from day to day, A nearness to my God! Then should my hours glide sweet away, While leaning on his word.

[Choir]

BURNET. S. M.



LAWRENCE. S. M.



KAMBIA. S. M.

2d ending.

Our days are as the grass, Or like the morning flower! When blasting winds sweep o'er the field, It withers in an hour.

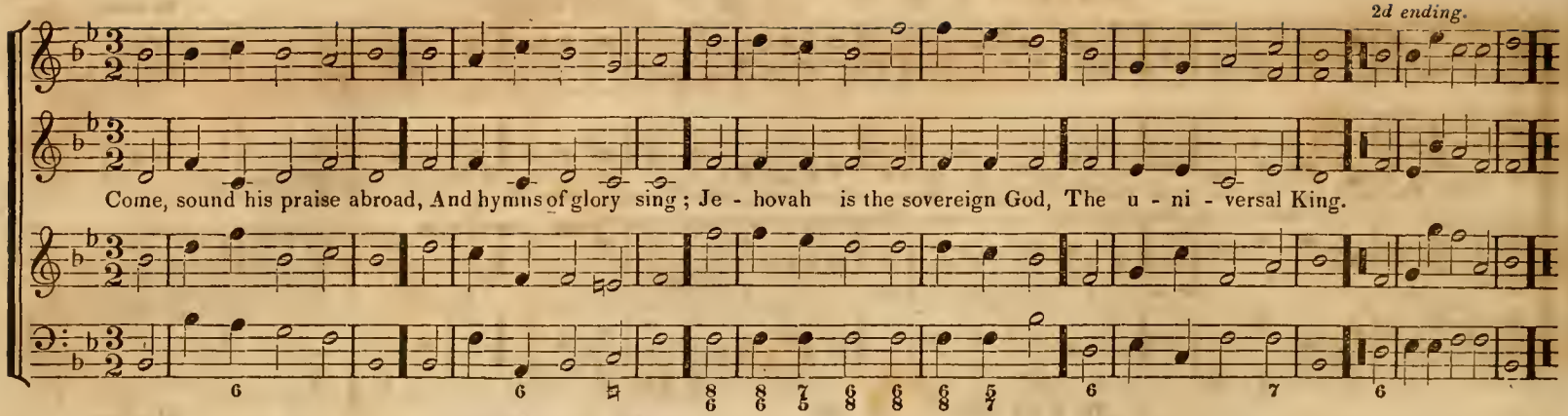
JENNINGS. S. M.

2d ending.

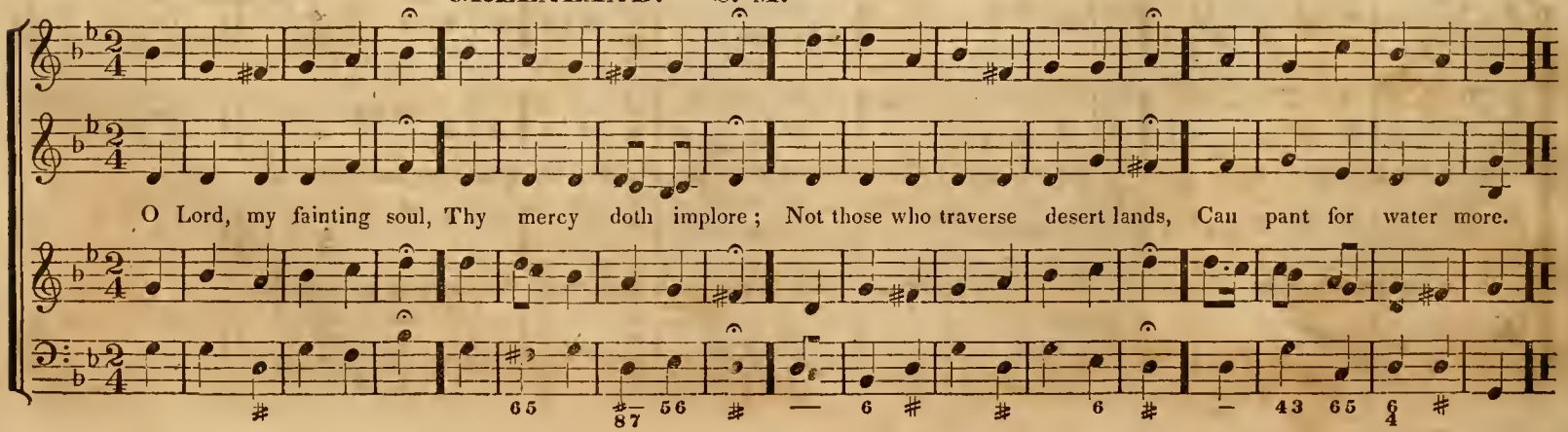
1. Lord, what a feeble piece, Is this our mortal frame! Our life—how poor a trifle 'tis, That scarce deserves the name.

2. Our moments fly apace, Our feeble powers decay, Swift as a flood, our hasty days Are sweeping us away.

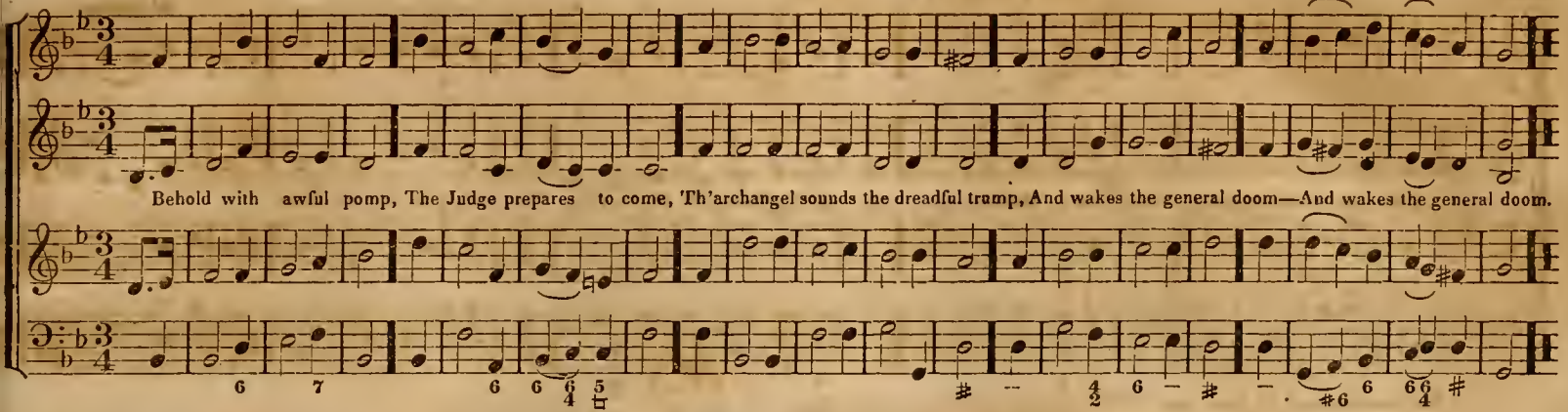
HANCOCK. S. M.



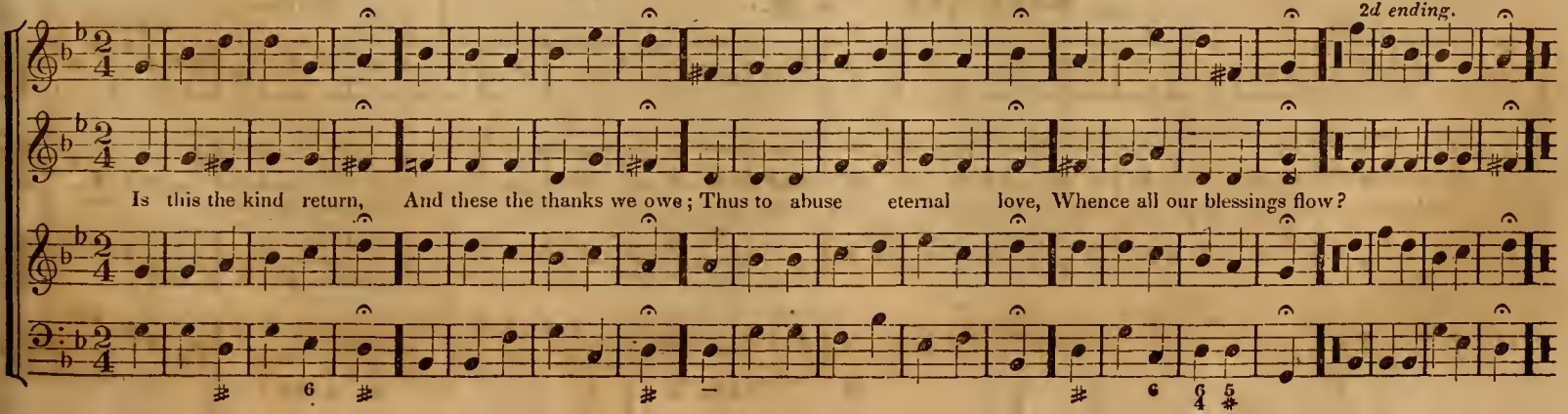
GREENLAND. S. M.



TIBER. S. M.

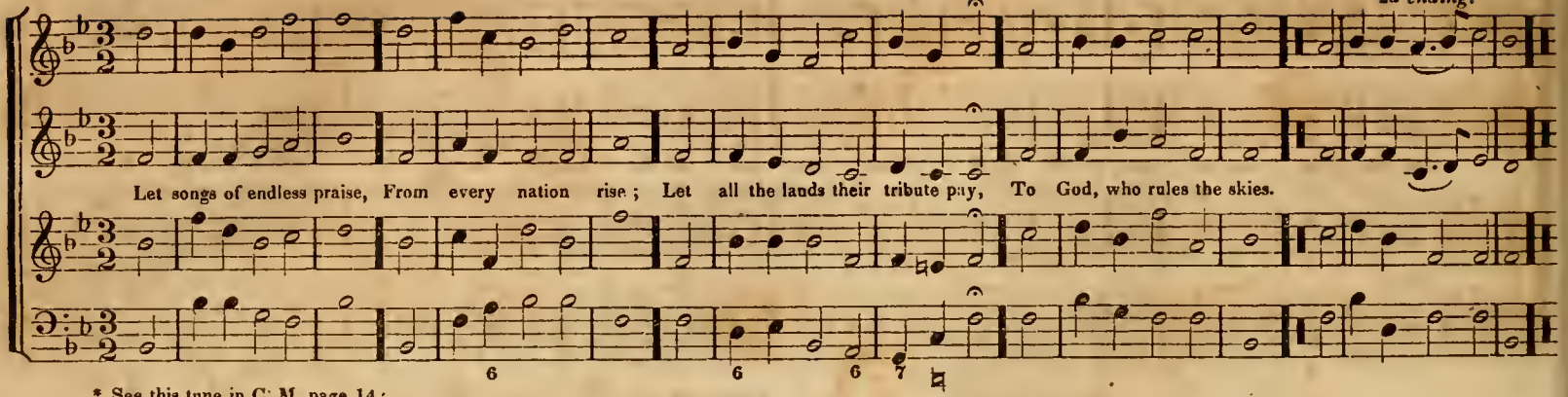

Behold with awful pomp, The Judge prepares to come, Th'archangel sounds the dreadful tramp, And wakes the general doom—And wakes the general doom.

BOXFORD. S. M.



BEVERLY. S. M.*

2d ending.

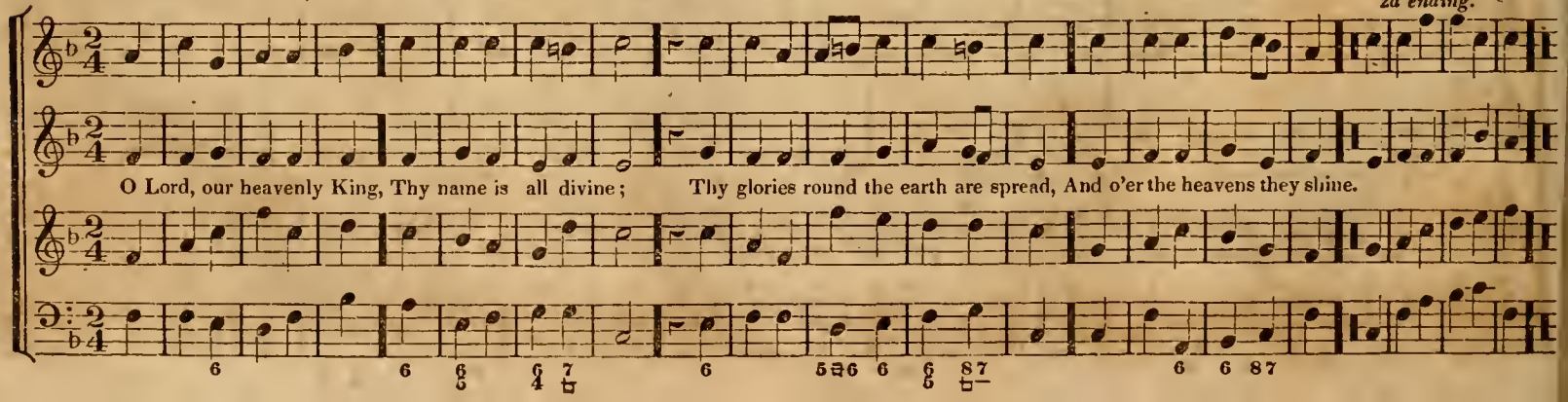


* See this tune in C. M. page 142.

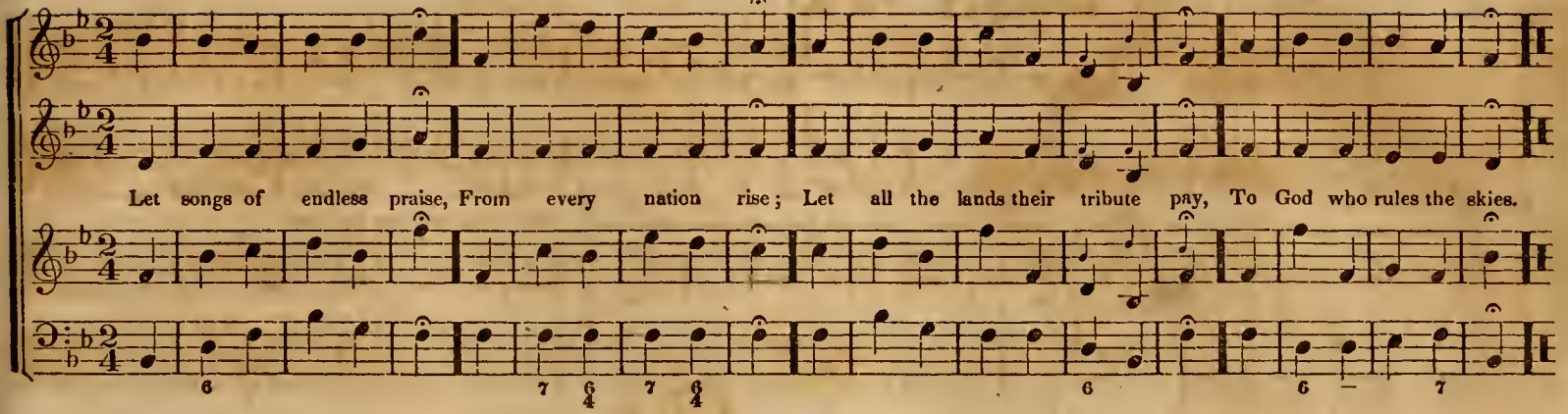
NORWALK. S. M.

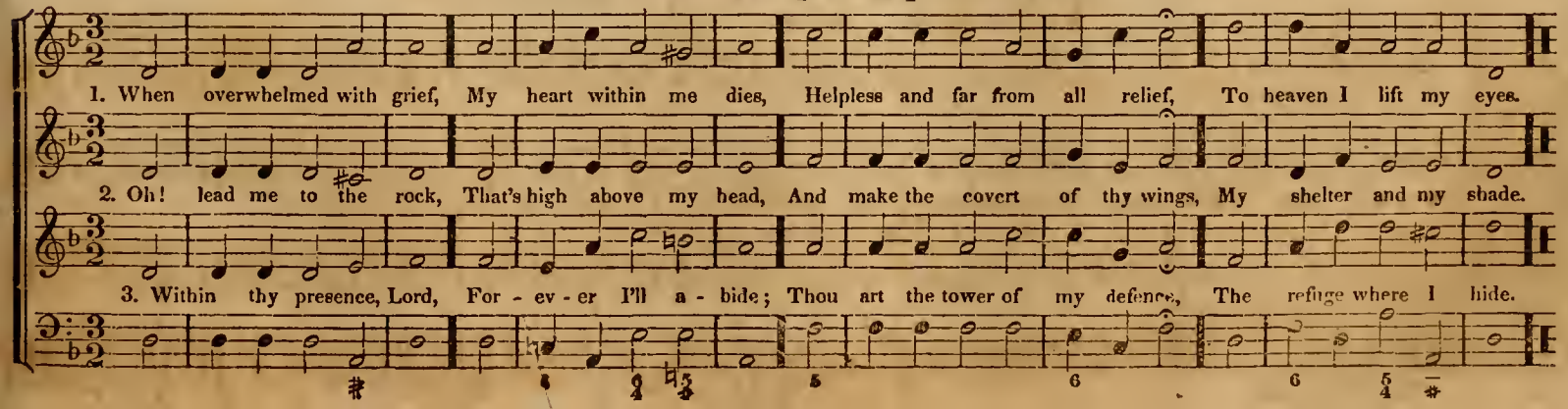
Harrison.

2d ending.

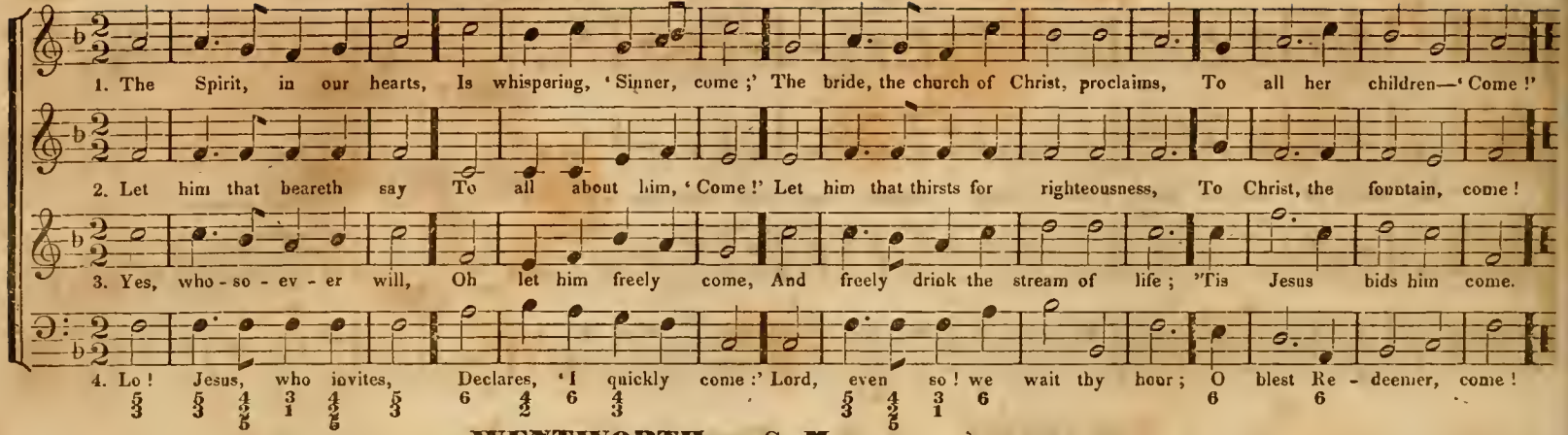


FRAMINGHAM. S. M.

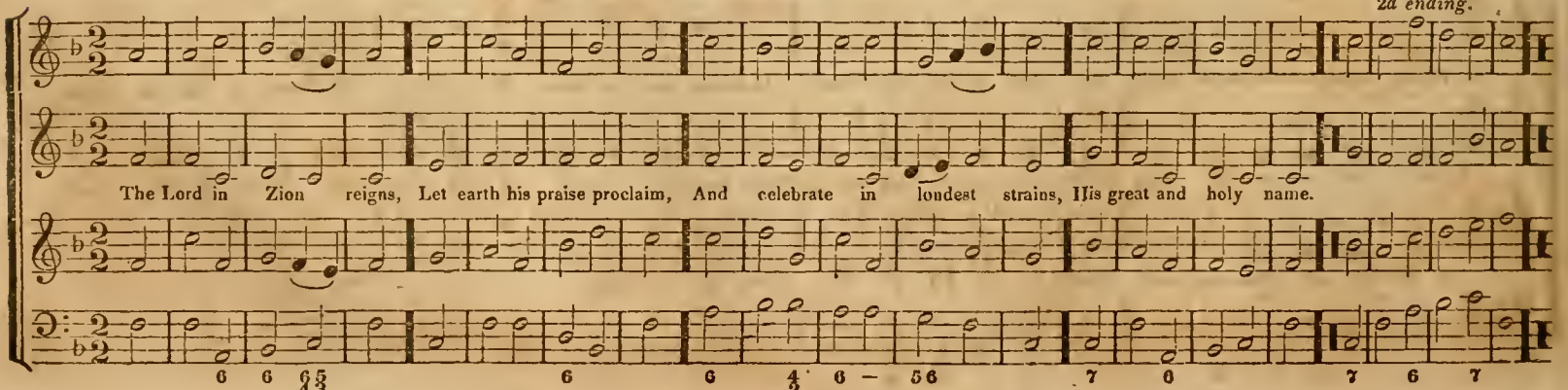
Arranged from Auber.

SUNBURY. S. M. [Chant.]

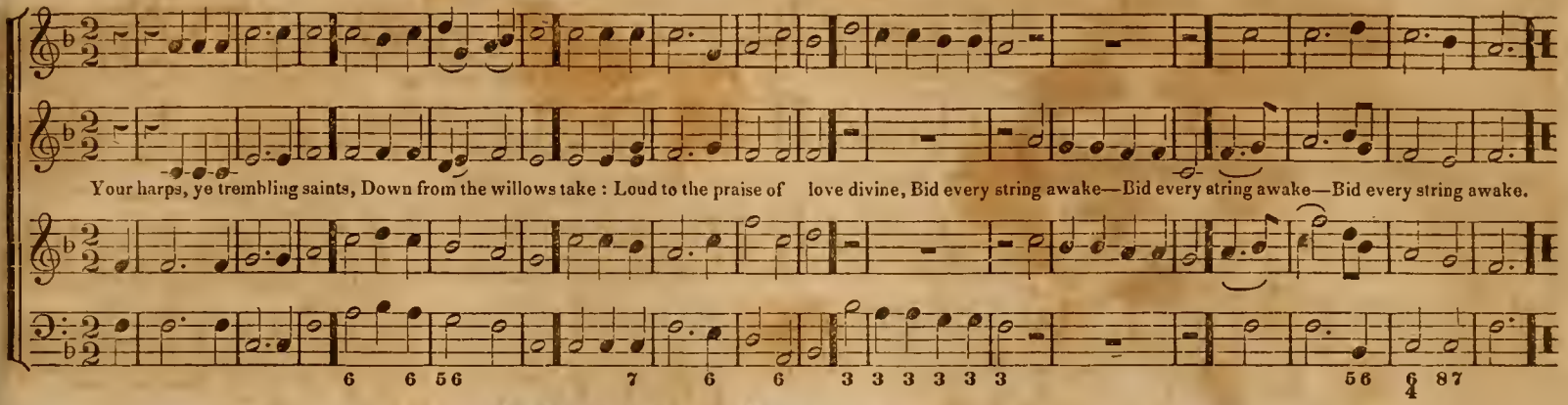
Morley.

1. When overwhelmed with grief, My heart within me dies, Helpless and far from all relief, To heaven I lift my eyes.
2. Oh! lead me to the rock, That's high above my head, And make the covert of thy wings, My shelter and my shade.
3. Within thy presence, Lord, For - ev - er I'll a - bide; Thou art the tower of my defence, The refuge where I hide.

OLNEY. S. M.

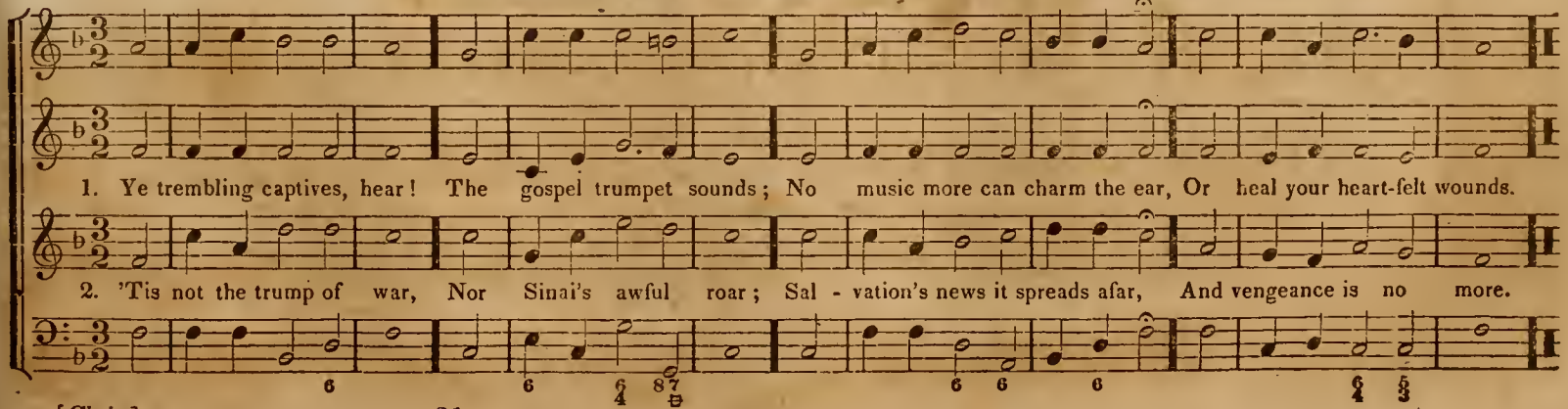

1. The Spirit, in our hearts, Is whispering, 'Sinner, come;' The bride, the church of Christ, proclaims, To all her children—'Come!'
2. Let him that beareth say To all about him, 'Come!' Let him that thirsts for righteousness, To Christ, the fountain, come!
3. Yes, who-so-ev-er will, Oh let him freely come, And freely drink the stream of life; 'Tis Jesus bids him come.
4. Lo! Jesus, who invites, Declares, 'I quickly come:' Lord, even so! we wait thy hour; O blest Re-deemer, come!

WENTWORTH. S. M.




Your harps, ye trembling saints, Down from the willows take : Loud to the praise of love divine, Bid every string awake—Bid every string awake—Bid every string awake.

STONINGTON. S. M.

Church Psalmody, Hymn 298.

1. Ye trembling captives, hear! The gospel trumpet sounds; No music more can charm the ear, Or heal your heart-felt wounds.
2. 'Tis not the trump of war, Nor Sinai's awful roar; Sal - vation's news it spreads afar, And vengeance is no more.

DOVER. S. M.

2d ending.

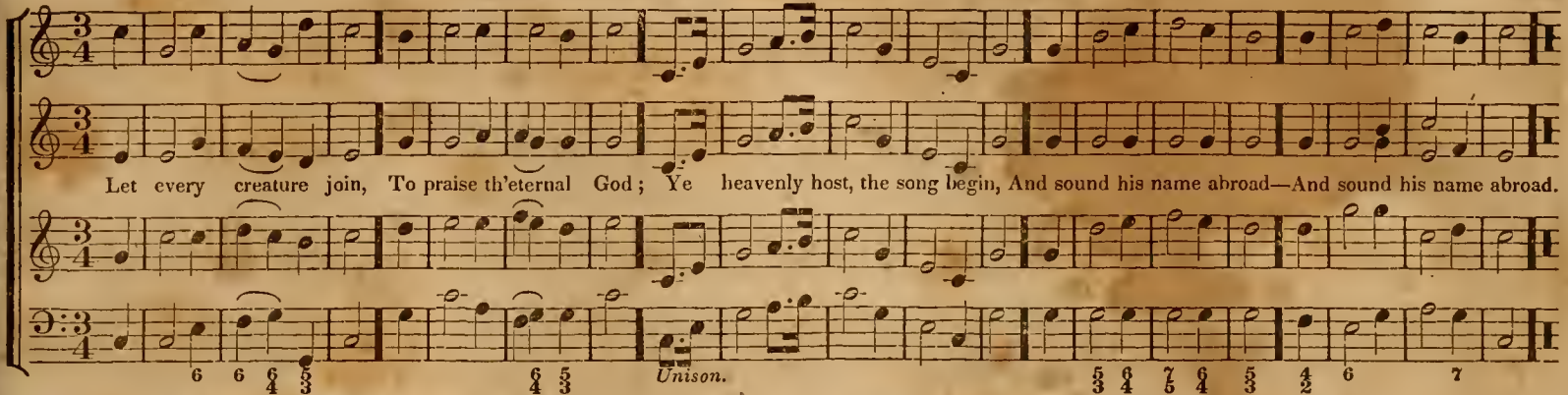
Great is the Lord our God, And let his praise be great; He makes the church his blest abode, His most delightful seat.

INVERNESS. S. M.

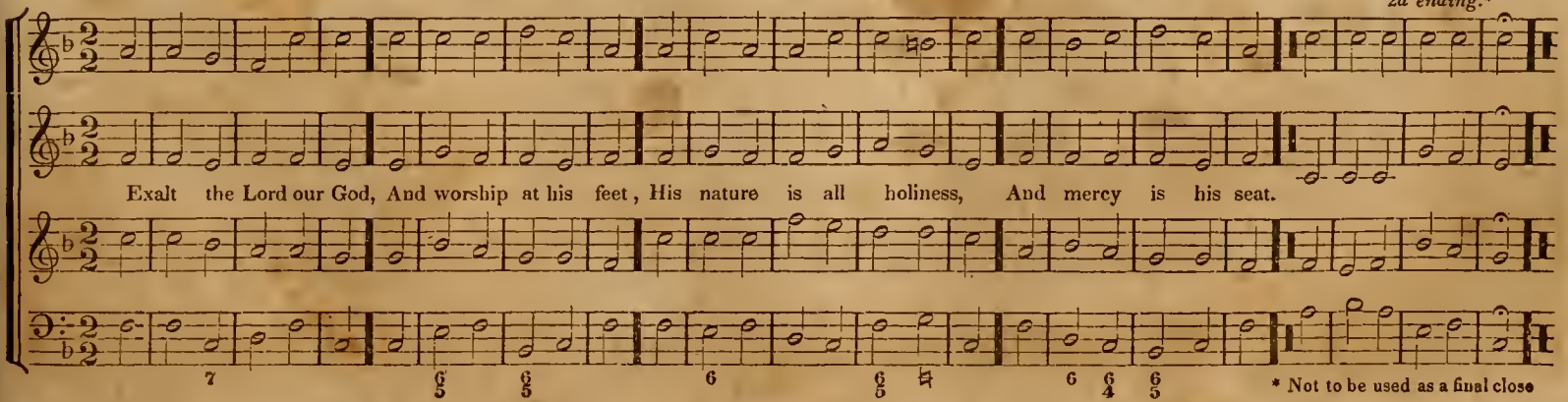
1. O cease, my wandering soul, On restless wing to roam; All this wide world, to either pole, Has not for thee a home.

2. Behold the ark of God! Behold the open door; Oh! haste to gain that dear a - bode, And rove, my soul, no more.

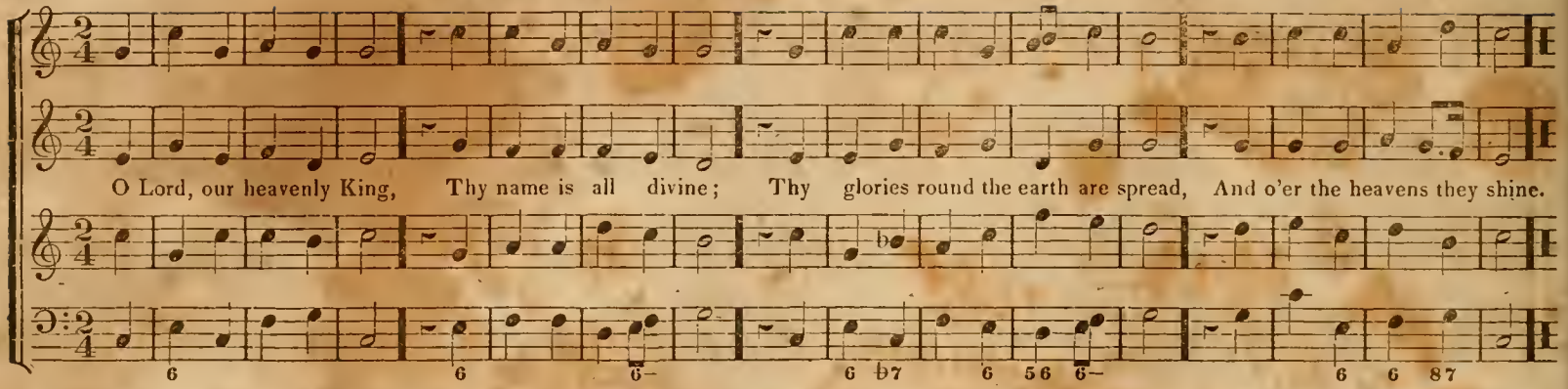
3. There, safe thou shalt abide, There, sweet shall be thy rest, And every longing sat - is - fied, With full sal - va - tion blest.

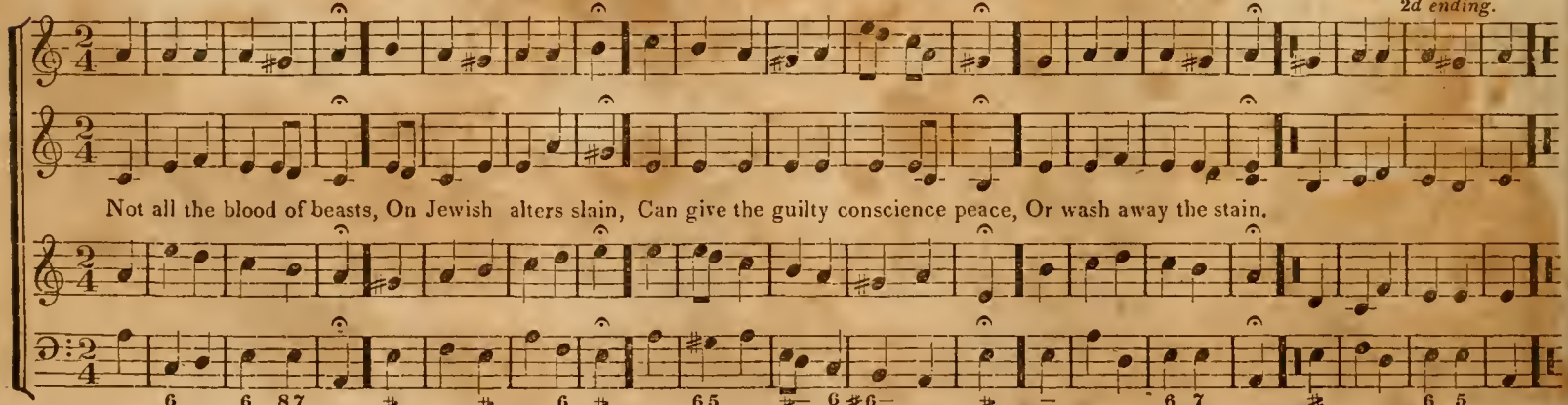

Let every creature join, To praise th'eternal God; Ye heavenly host, the song begin, And sound his name abroad—And sound his name abroad.
Unison.

BLADENBURG. S. M.


2d ending.*
Exalt the Lord our God, And worship at his feet, His nature is all holiness, And mercy is his seat.
* Not to be used as a final close

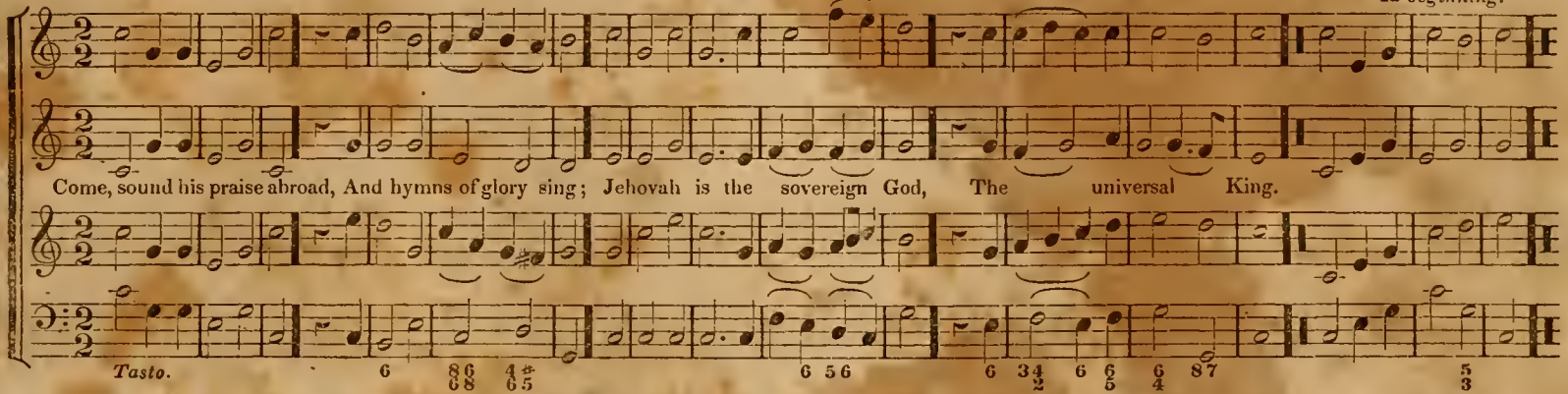
LOUDON. S. M.

T. Olmsted.

PARIS. S. M.

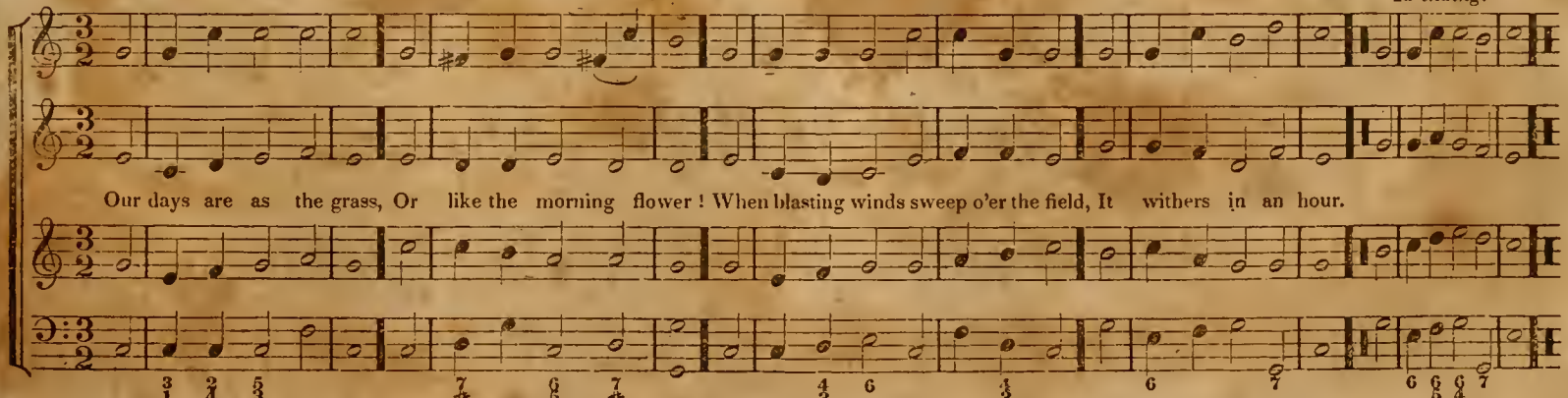


SILVER STREET. S. M.

I. Smith.

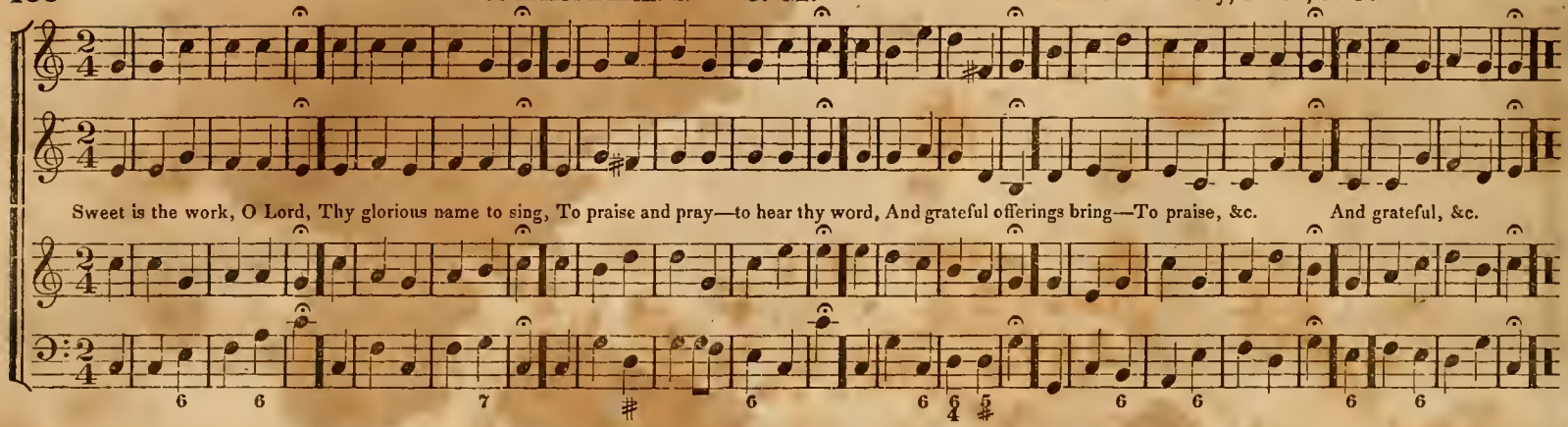
2d beginning.

BOYLSTON. S. M.

2d ending.

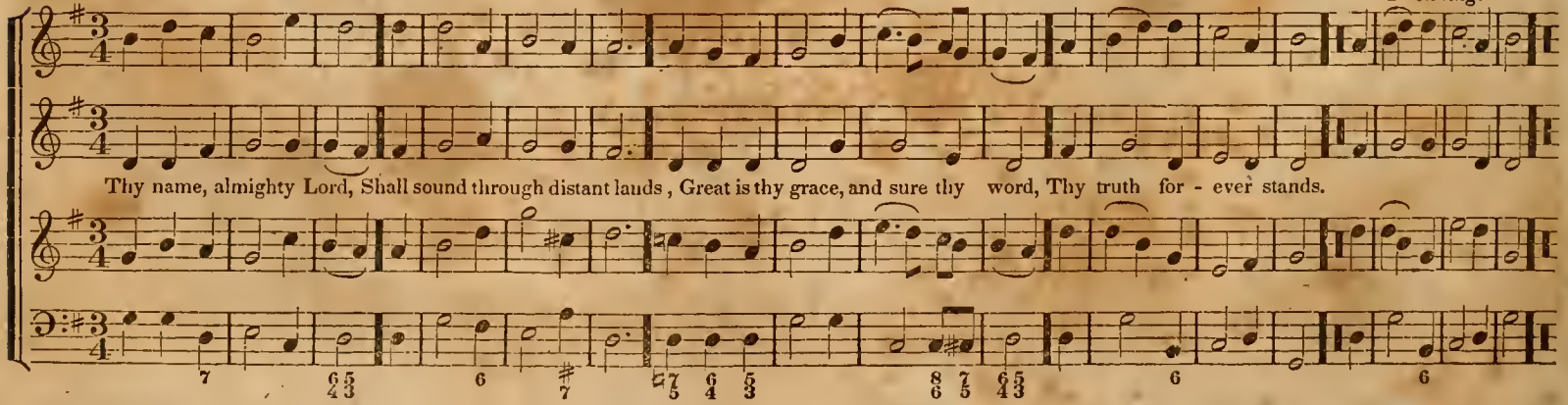
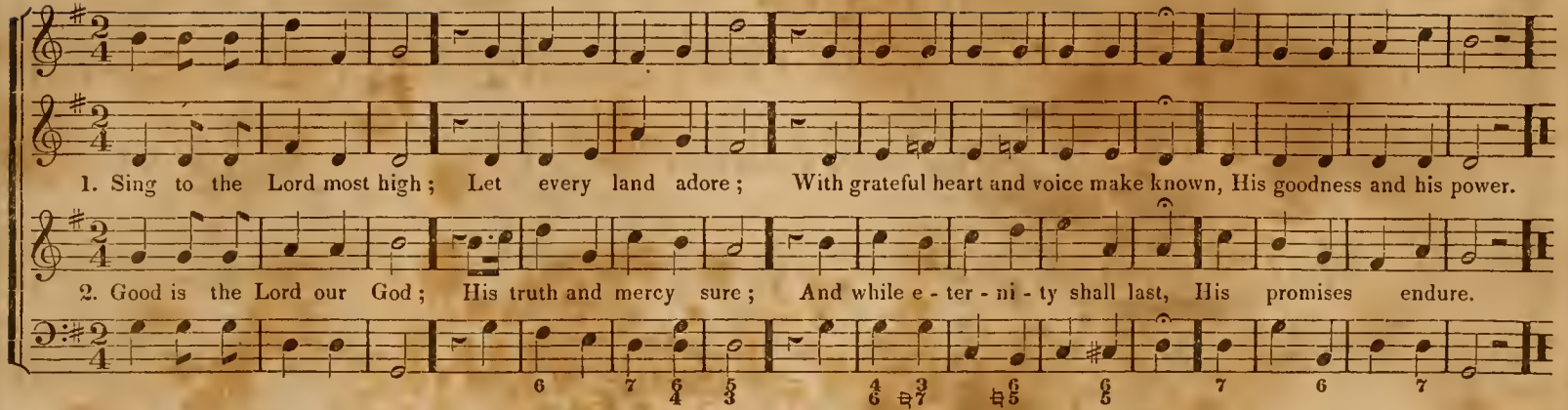


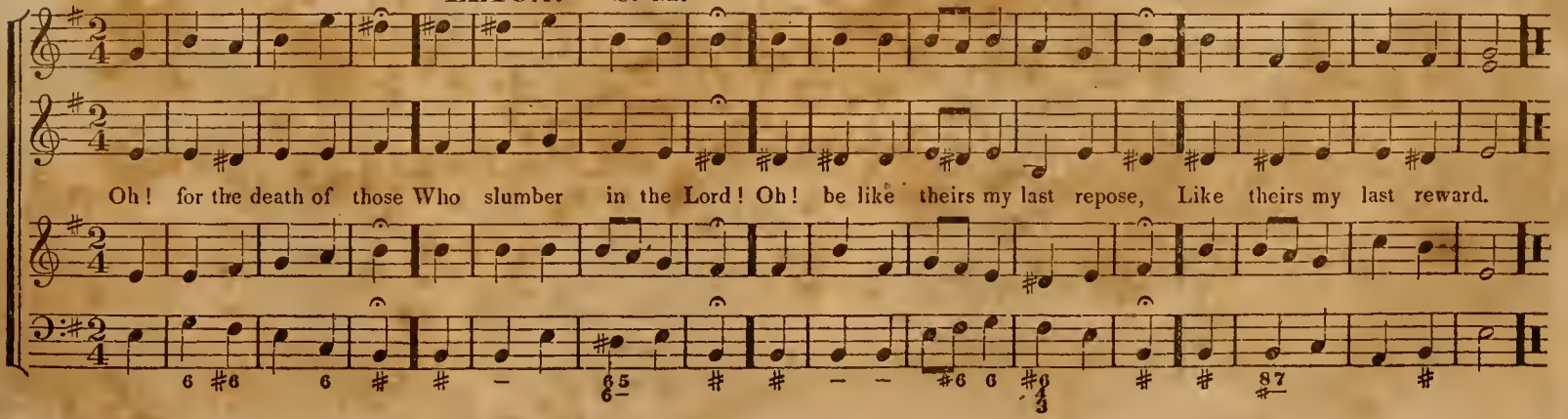
WRENTHAM. S. M.

Church Psalmody, Ps. 92, 3d Pt.

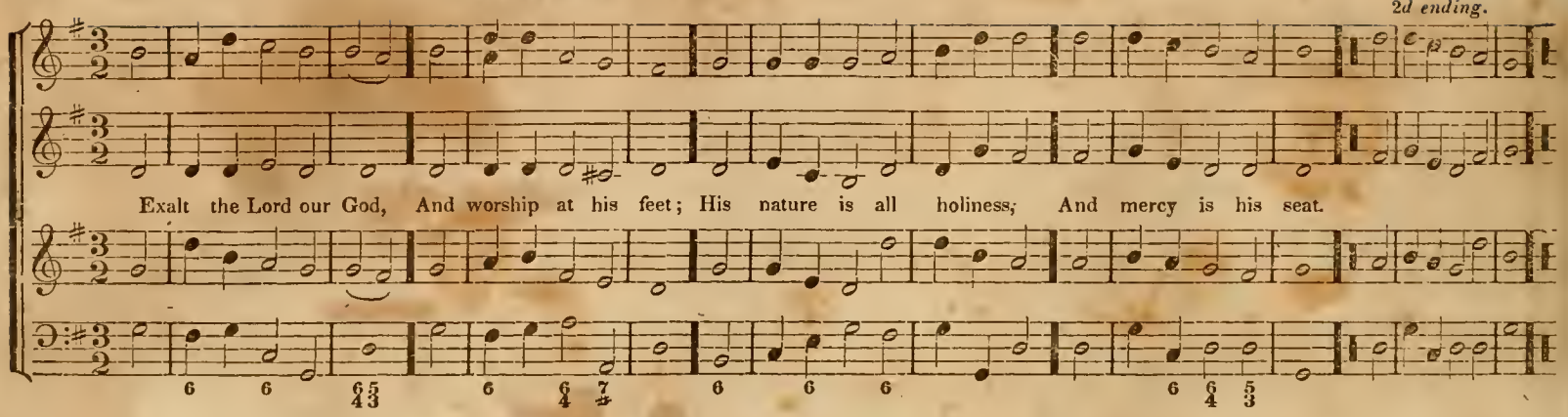

Sweet is the work, O Lord, Thy glorious name to sing, To praise and pray—to hear thy word, And grateful offerings bring—To praise, &c. And grateful, &c.

FALKLAND. S. M.

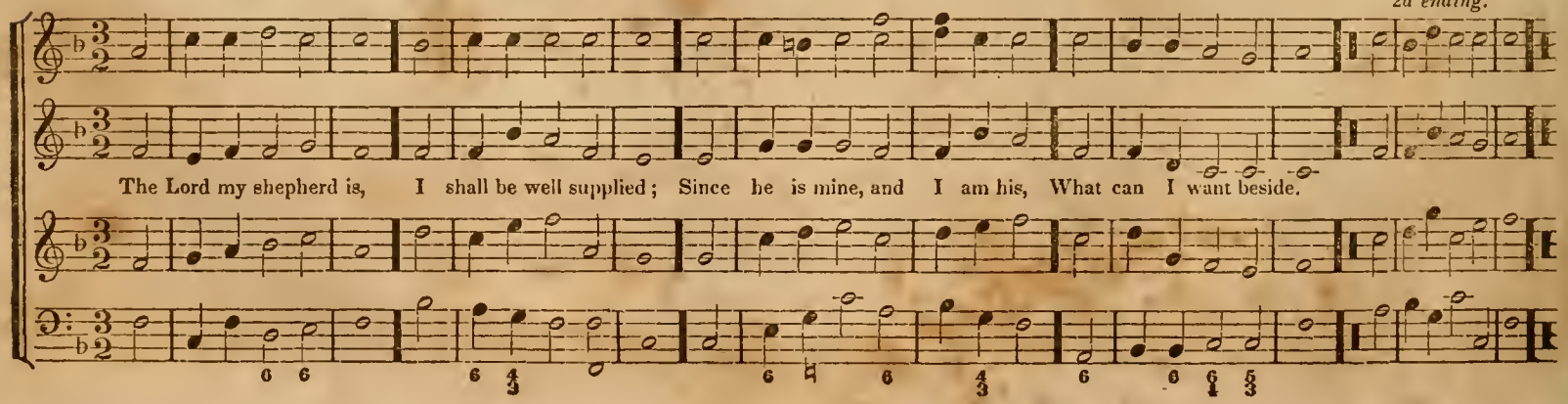
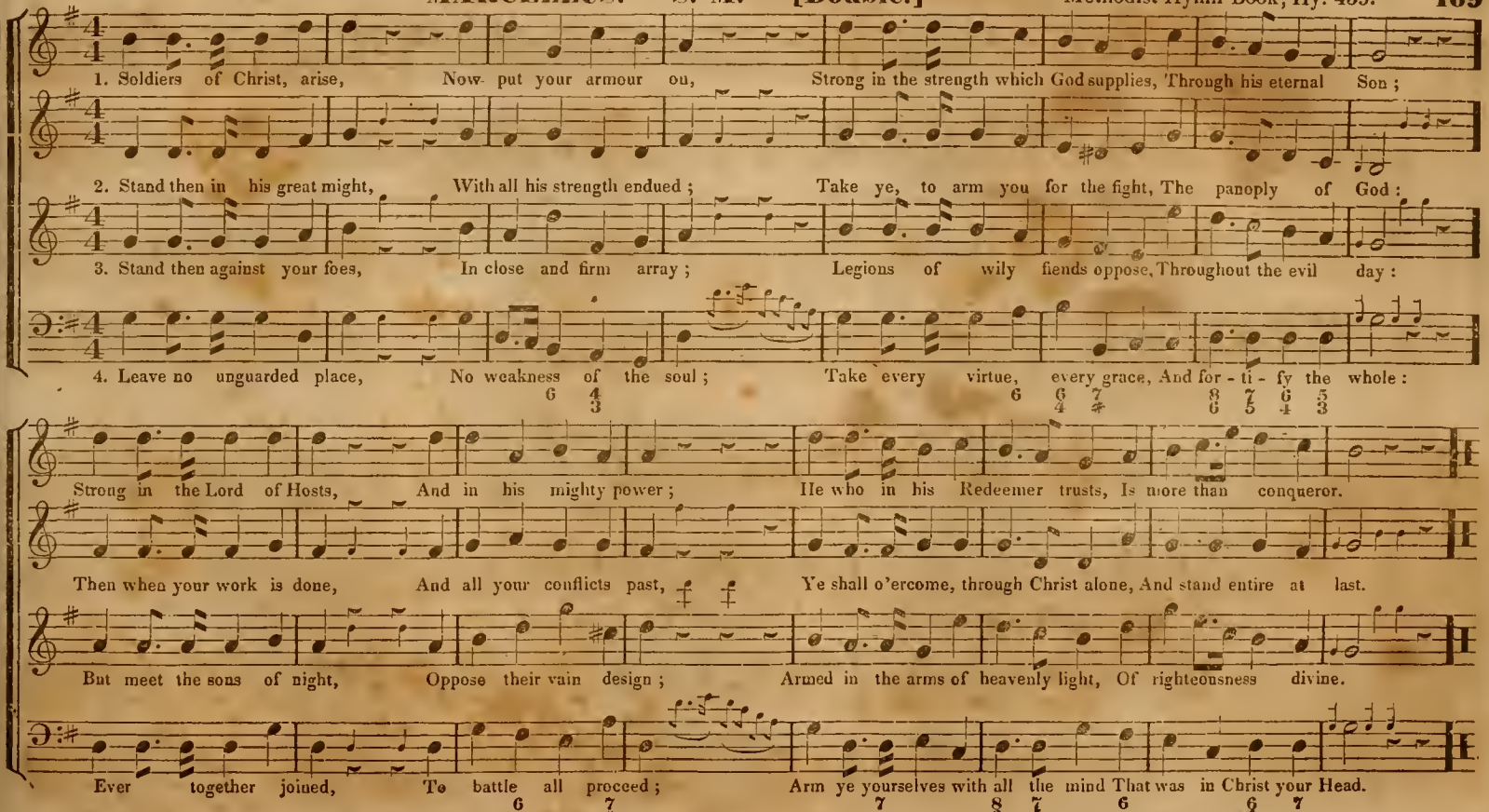

2d ending.
Thy name, almighty Lord, Shall sound through distant lands, Great is thy grace, and sure thy word, Thy truth for - ever stands.

1. Sing to the Lord most high; Let every land adore; With grateful heart and voice make known, His goodness and his power.
2. Good is the Lord our God; His truth and mercy sure; And while e - ter - ni - ty shall last, His promises endure.

ELTON. S. M.

Oh! for the death of those Who slumber in the Lord! Oh! be like theirs my last repose, Like theirs my last reward.

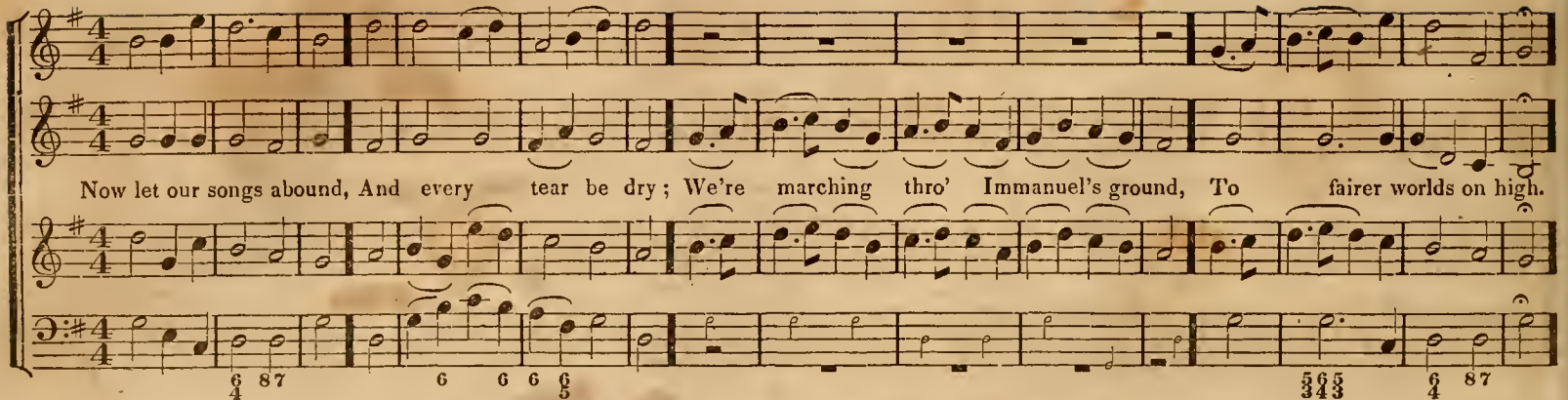
BENDER. S. M.



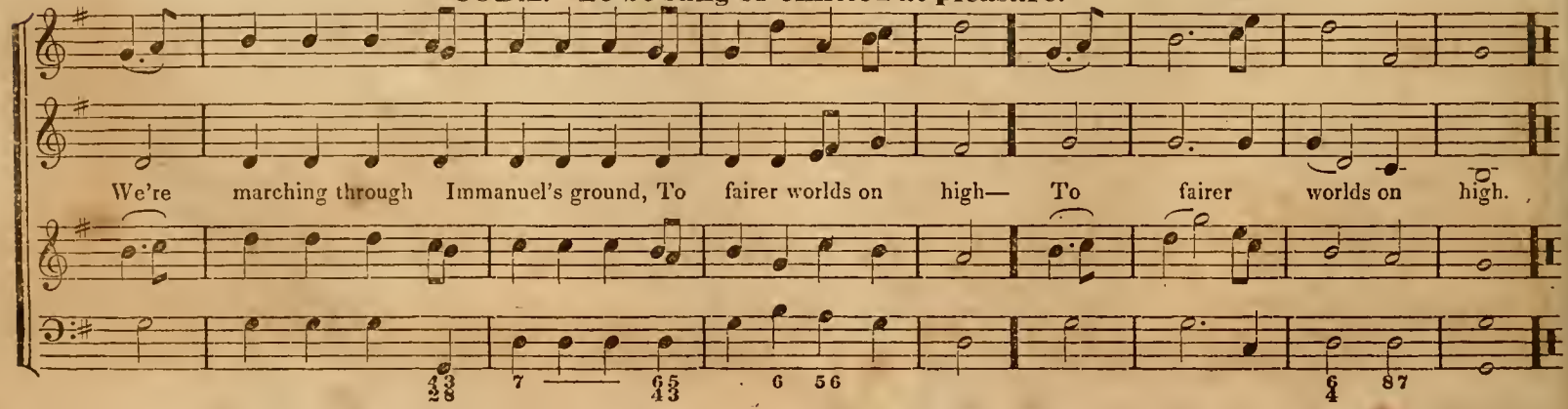
ROLLO. S. M.

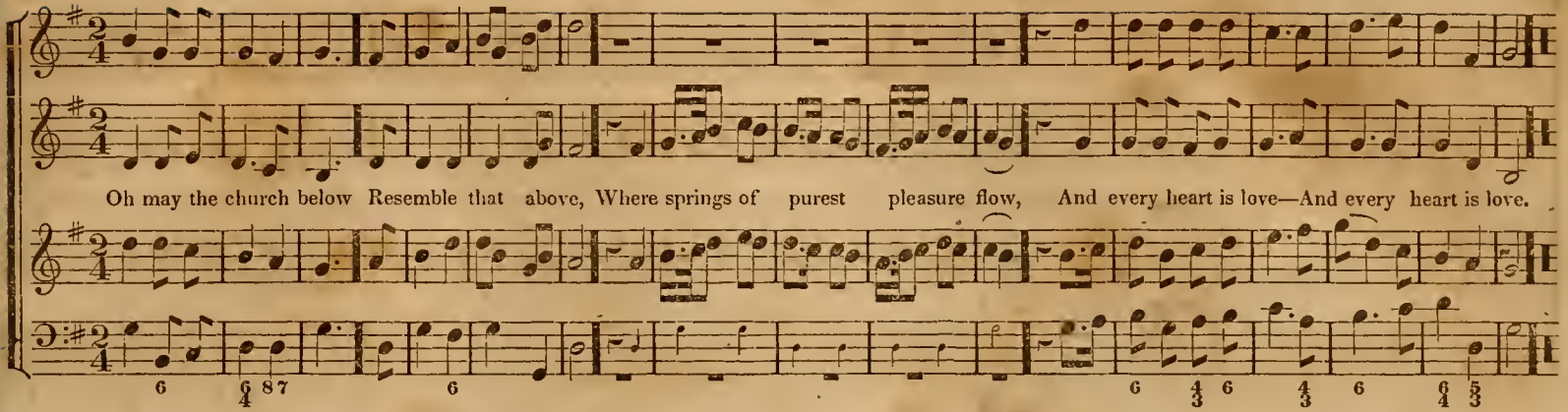


1. Soldiers of Christ, arise, Now put your armour on, Strong in the strength which God supplies, Through his eternal Son;
2. Stand then in his great might, With all his strength endued; Take ye, to arm you for the fight, The panoply of God:
3. Stand then against your foes, In close and firm array; Legions of wily fiends oppose, Throughout the evil day:
4. Leave no unguarded place, No weakness of the soul; Take every virtue, every grace, And for-ti-fy the whole:
Strong in the Lord of Hosts, And in his mighty power; He who in his Redeemer trusts, Is more than conqueror.
Then when your work is done, And all your conflicts past, Ye shall o'ercome, through Christ alone, And stand entire at last.
But meet the sons of night, Oppose their vain design; Armed in the arms of heavenly light, Of righteousness divine.
Ever together joined, To battle all proceed; Arm ye yourselves with all the mind That was in Christ your Head.

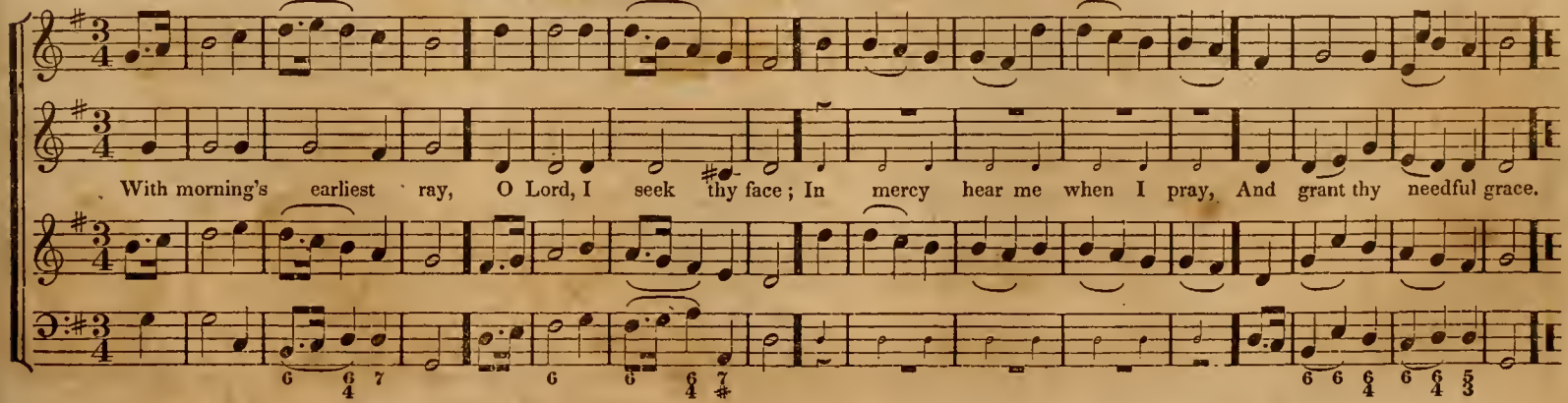


CODA. To be sung or omitted at pleasure.

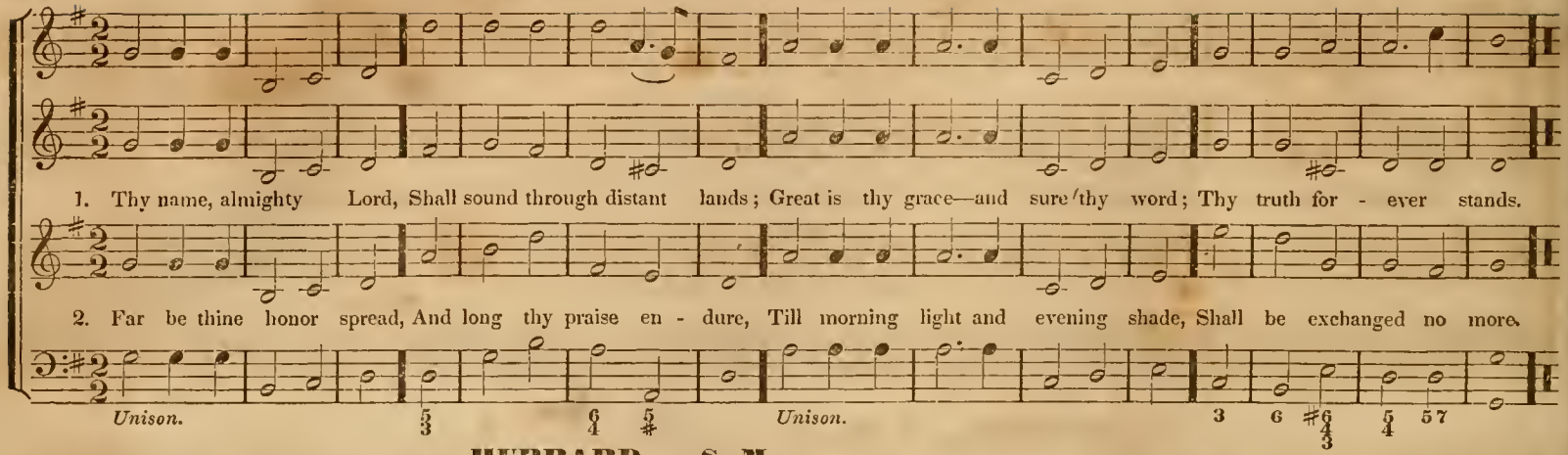



Oh may the church below Resemble that above, Where springs of purest pleasure flow, And every heart is love—And every heart is love.

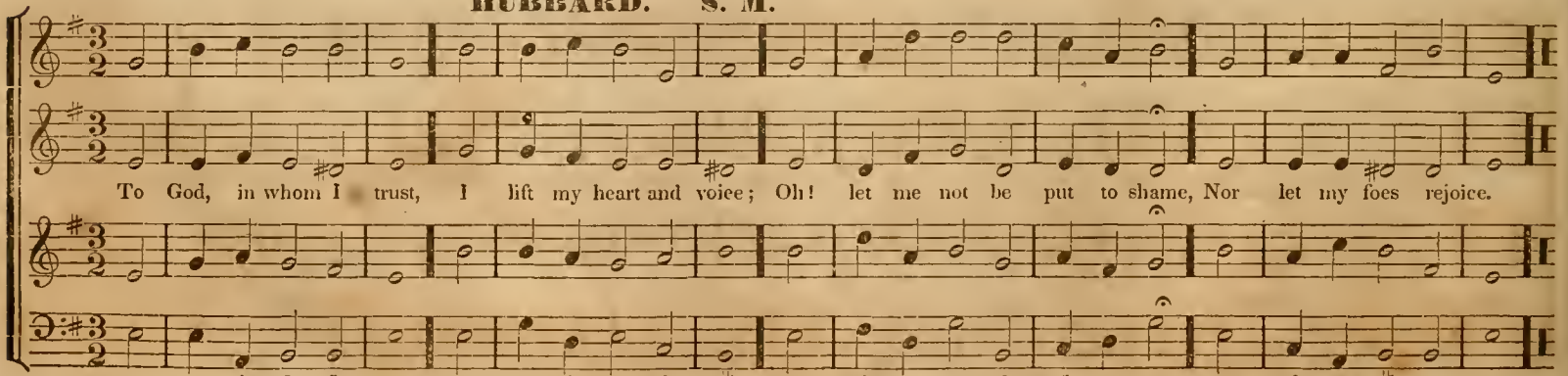
HARLEM. S. M.

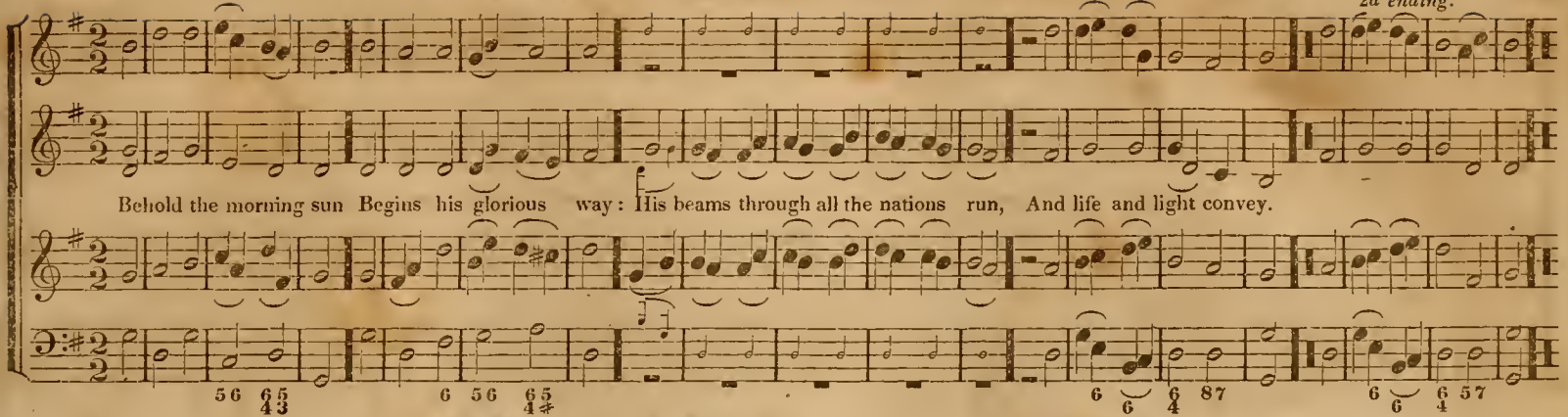

With morning's earliest ray, O Lord, I seek thy face; In mercy hear me when I pray, And grant thy needful grace.

OHIO. C. M. [Chant.]

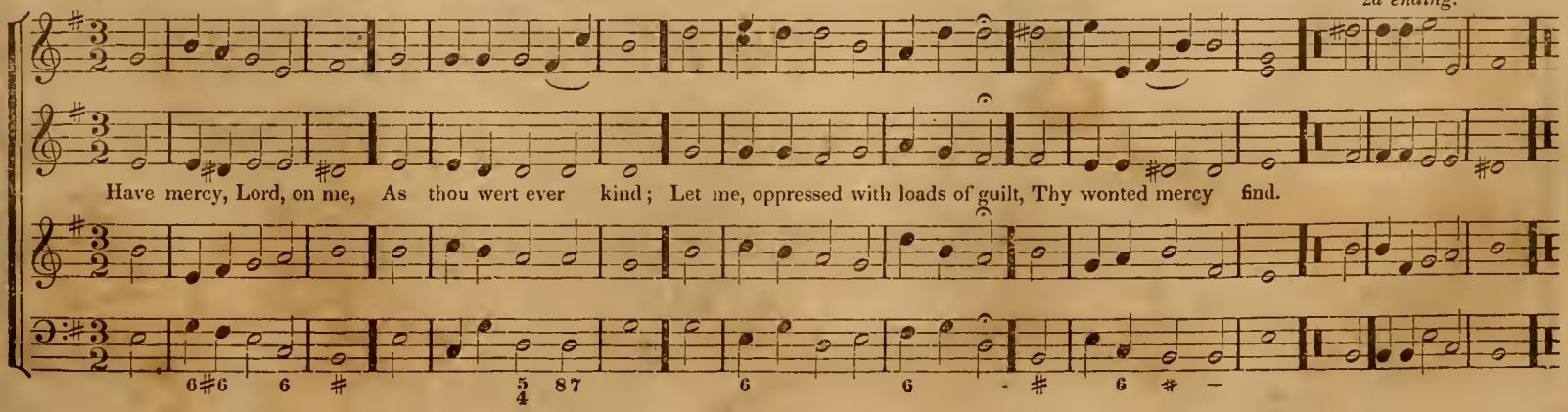

1. Thy name, almighty Lord, Shall sound through distant lands; Great is thy grace—and sure thy word; Thy truth for - ever stands.
2. Far be thine honor spread, And long thy praise en - dure, Till morning light and evening shade, Shall be exchanged no more.
Unison.
Unison.

HUBBARD. S. M.



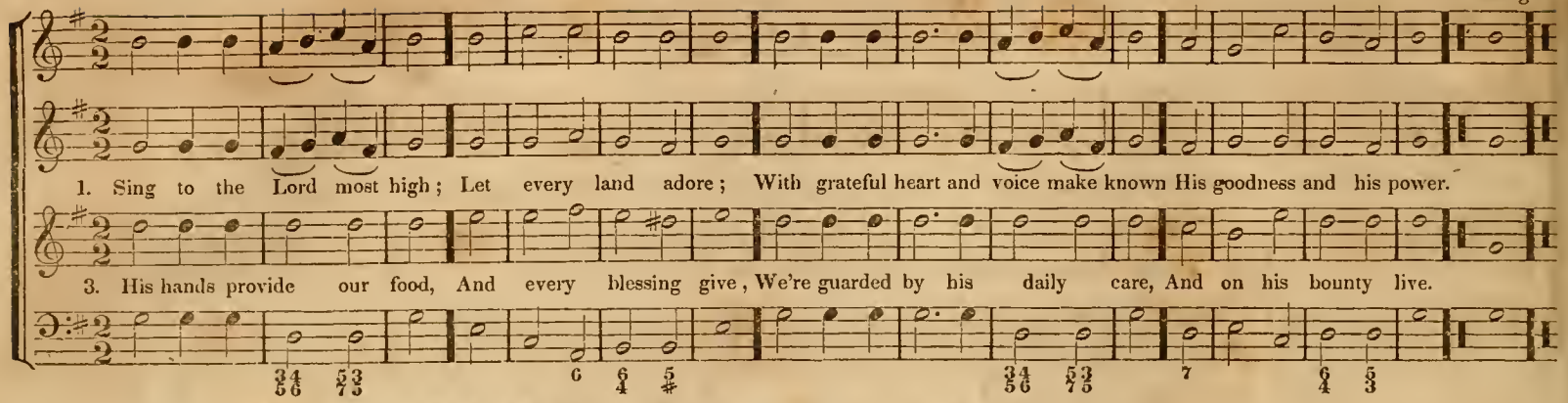

2d ending.
Behold the morning sun Begins his glorious way: His beams through all the nations run, And life and light convey.

CEDRON. S. M.

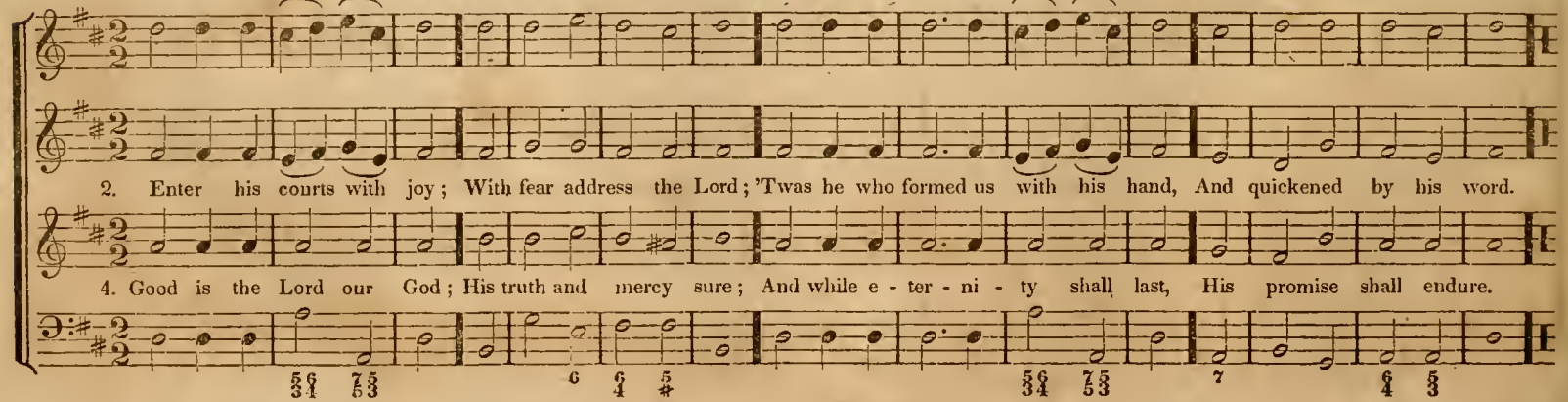

2d ending.
Have mercy, Lord, on me, As thou wert ever kind; Let me, oppressed with loads of guilt, Thy wonted mercy find.

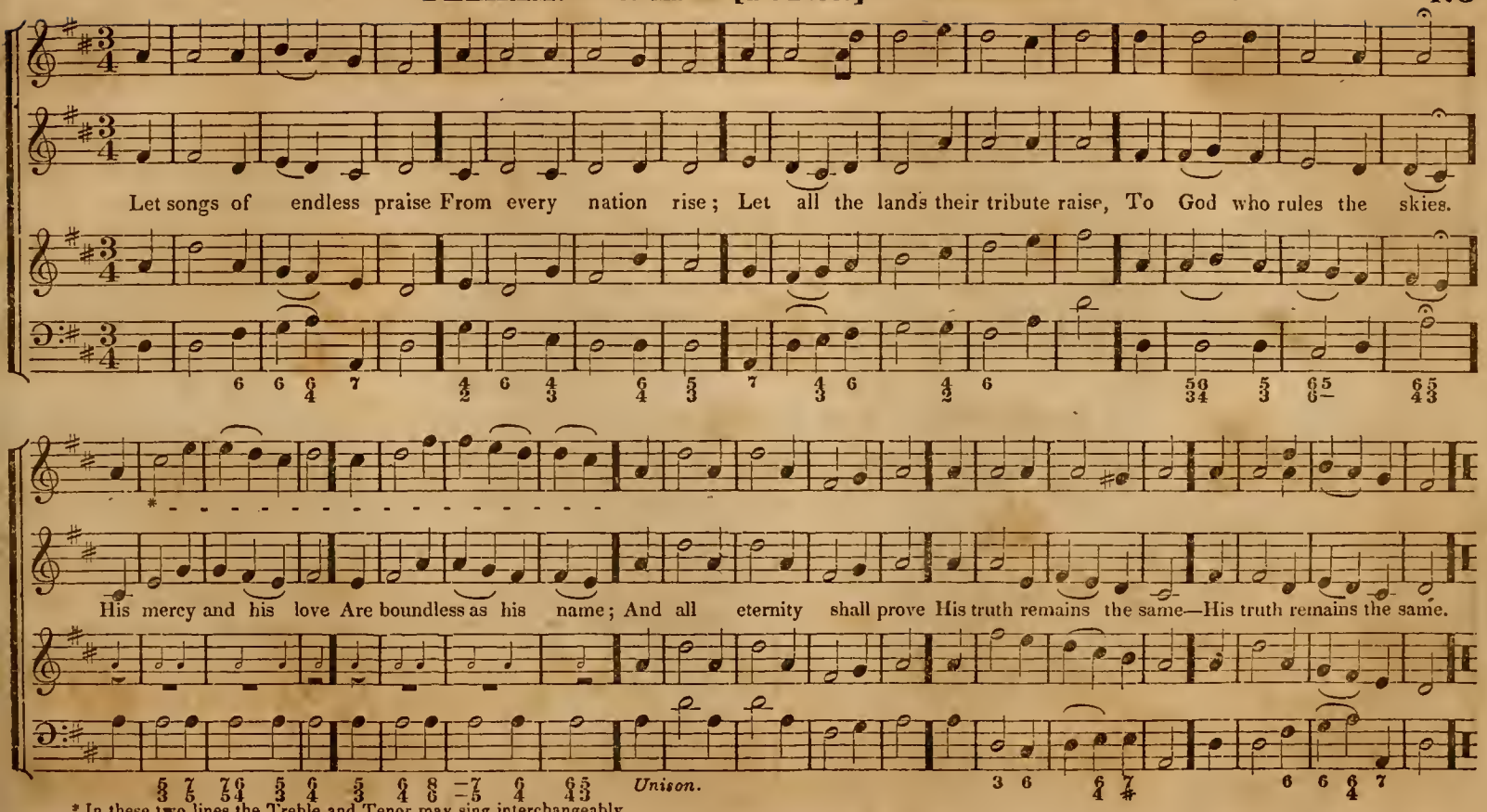
NORLAND. S. M. [Chant.] No. 1.

2d ending.

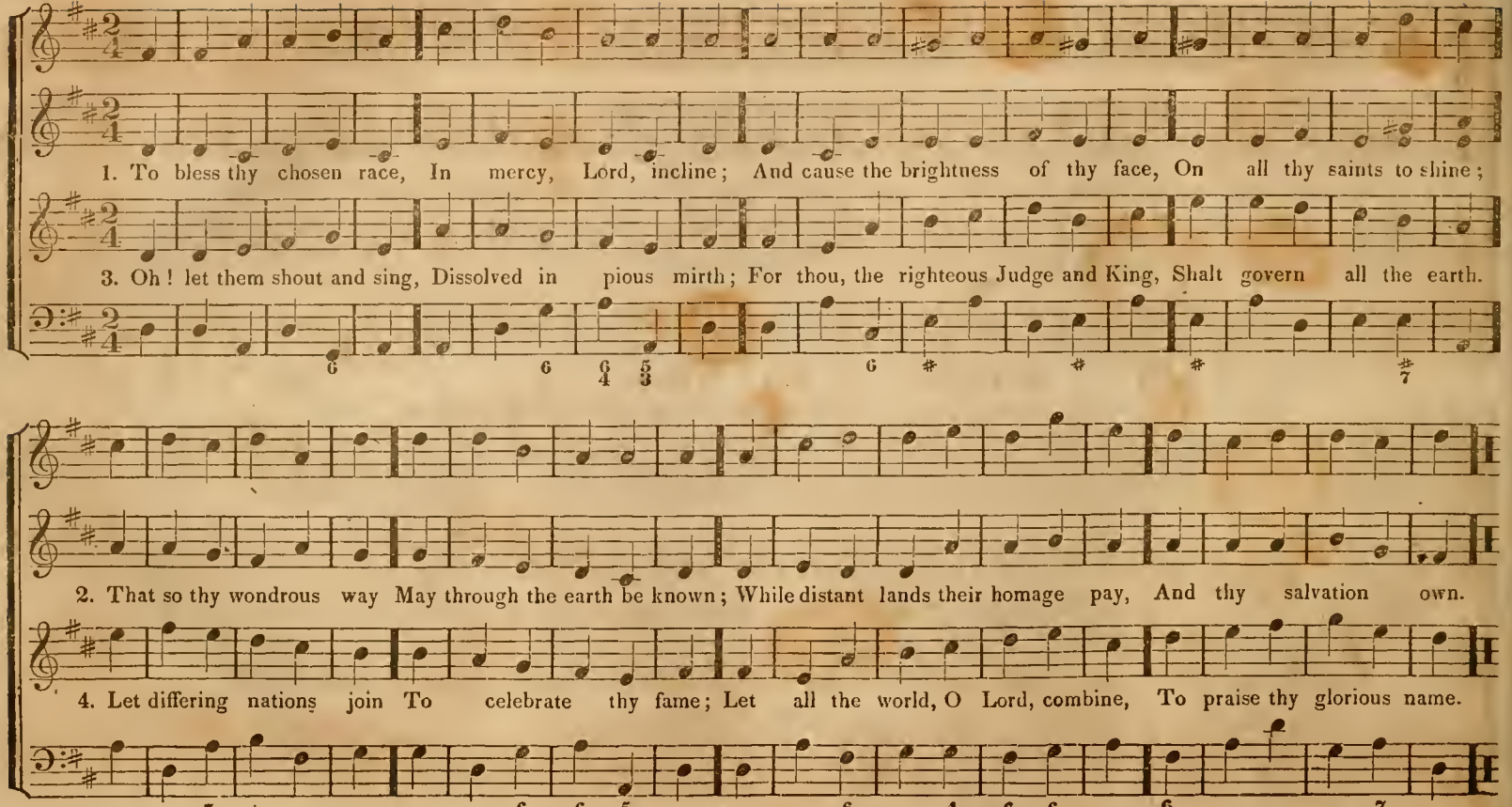

1. Sing to the Lord most high; Let every land adore; With grateful heart and voice make known His goodness and his power.
3. His hands provide our food, And every blessing give, We're guarded by his daily care, And on his bounty live.

NORLAND. S. M. [Chant.] No. 2.


2. Enter his courts with joy; With fear address the Lord; 'Twas he who formed us with his hand, And quickened by his word.
4. Good is the Lord our God; His truth and mercy sure; And while e - ter - ni - ty shall last, His promise shall endure.


Let songs of endless praise From every nation rise; Let all the lands their tribute raise, To God who rules the skies.
His mercy and his love Are boundless as his name; And all eternity shall prove His truth remains the same—His truth remains the same.
Unison.

* In these two lines the Treble and Tenor may sing interchangeably.


1. To bless thy chosen race, In mercy, Lord, incline; And cause the brightness of thy face, On all thy saints to shine;
3. Oh! let them shout and sing, Dissolved in pious mirth; For thou, the righteous Judge and King, Shalt govern all the earth.
2. That so thy wondrous way May through the earth be known; While distant lands their homage pay, And thy salvation own.
4. Let differing nations join To celebrate thy fame; Let all the world, O Lord, combine, To praise thy glorious name.

CALMAR. S. M.

Arranged from a Gregorian Chant.

2d ending.

My gracious God, how plain, Are thy directions given; Oh may I never read in vain, But find the path to heaven.

CLAPTON. S. M. [Chant.]

Jones.

2d ending.

1. Thy name, Almighty Lord, Shall sound through distant lands: Great is thy grace and sure thy word; Thy truth for - ever stands.

2. Far be thine honor spread, And long thy praise endure; Till morning light and evening shade Shall be exchanged no more.

Tasto. *Tasto.*

[*Choir.*]

OLMUTZ. S. M.

Arranged from a Gregorian Chant.

2d ending.

Your harps, ye trembling saints, Down from the willows take; Loud to the praise of love divine, Bid every string awake.

St. THOMAS'. S. M.

A. Williams.

High as the heavens are raised Above the ground we tread, So far the riches of his grace, Our highest thoughts exceed.

PENTONVILLE. S. M.

Linley.

2d ending.

To bless thy chosen race, In mercy, Lord, incline; And cause the brightness of thy face, On all thy saints to shine.

LATHROP. S. M.

Arranged from a Gregorian Chant.

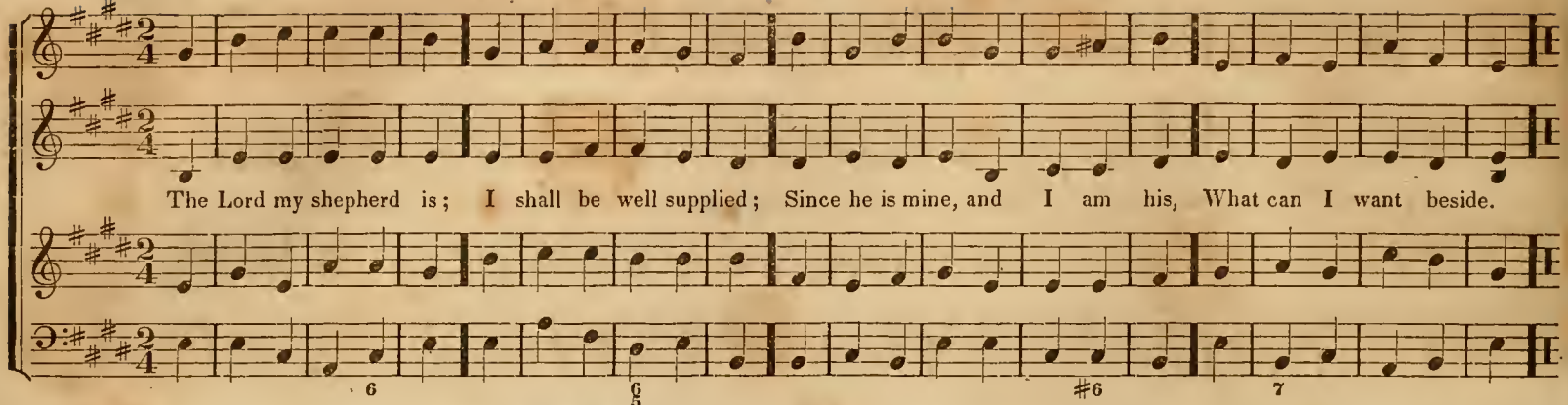
1. How gentle God's commands! How kind his precepts are! Come, cast your burdens on the Lord, And trust his constant care.

2. His bounty will provide, His saints securely dwell; That hand which bears cre - ation up, Shall guard his children well.

3. Why should this anxious load Press down your weary mind? Oh, seek your heavenly Father's throne, And peace and comfort find.

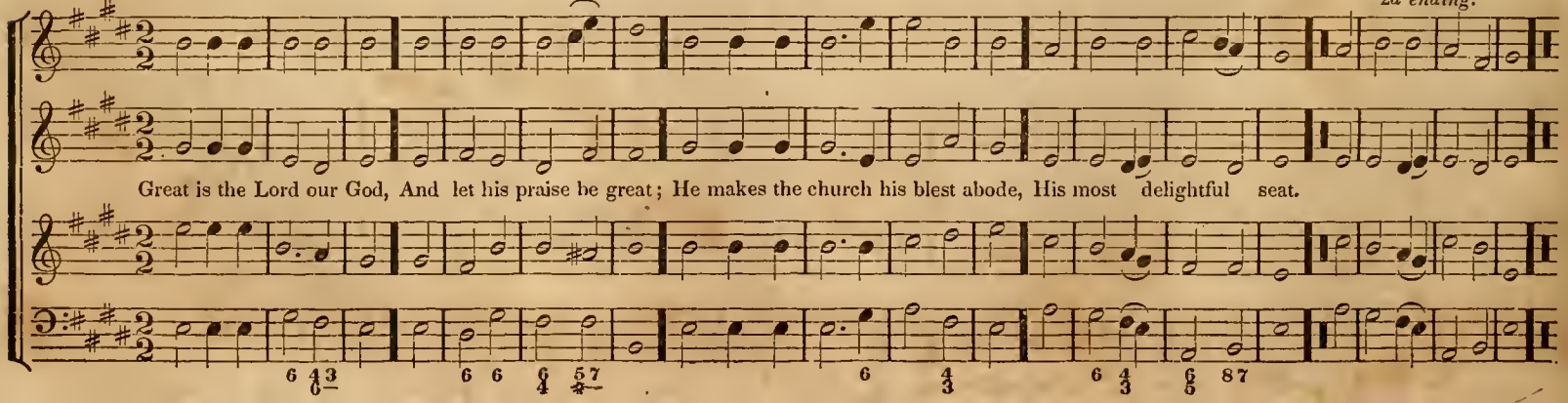
4. His goodness stands approved, Unchanged from day to day, I'll drop my burden at his feet, And bear a song away.

COLFORD. S. M.

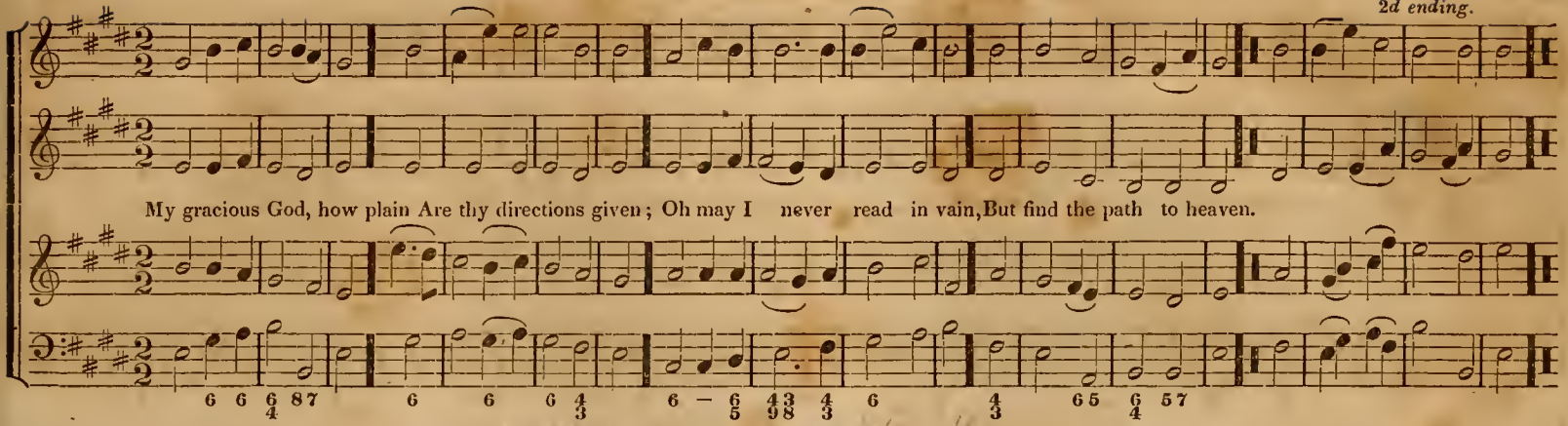


WESTMINSTER. S. M. [Chant.]

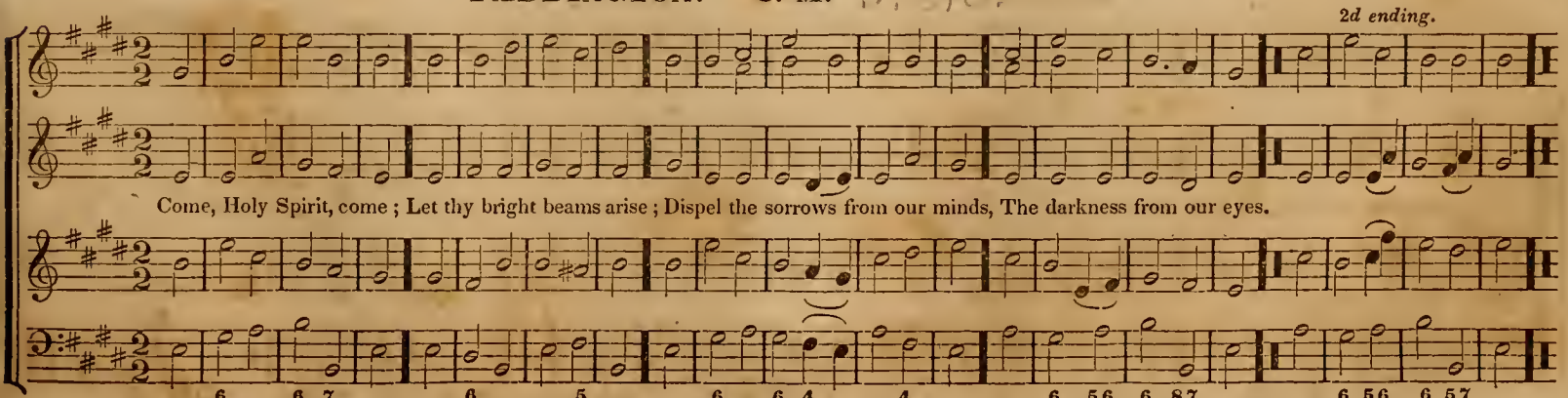
Dr. Boyce.

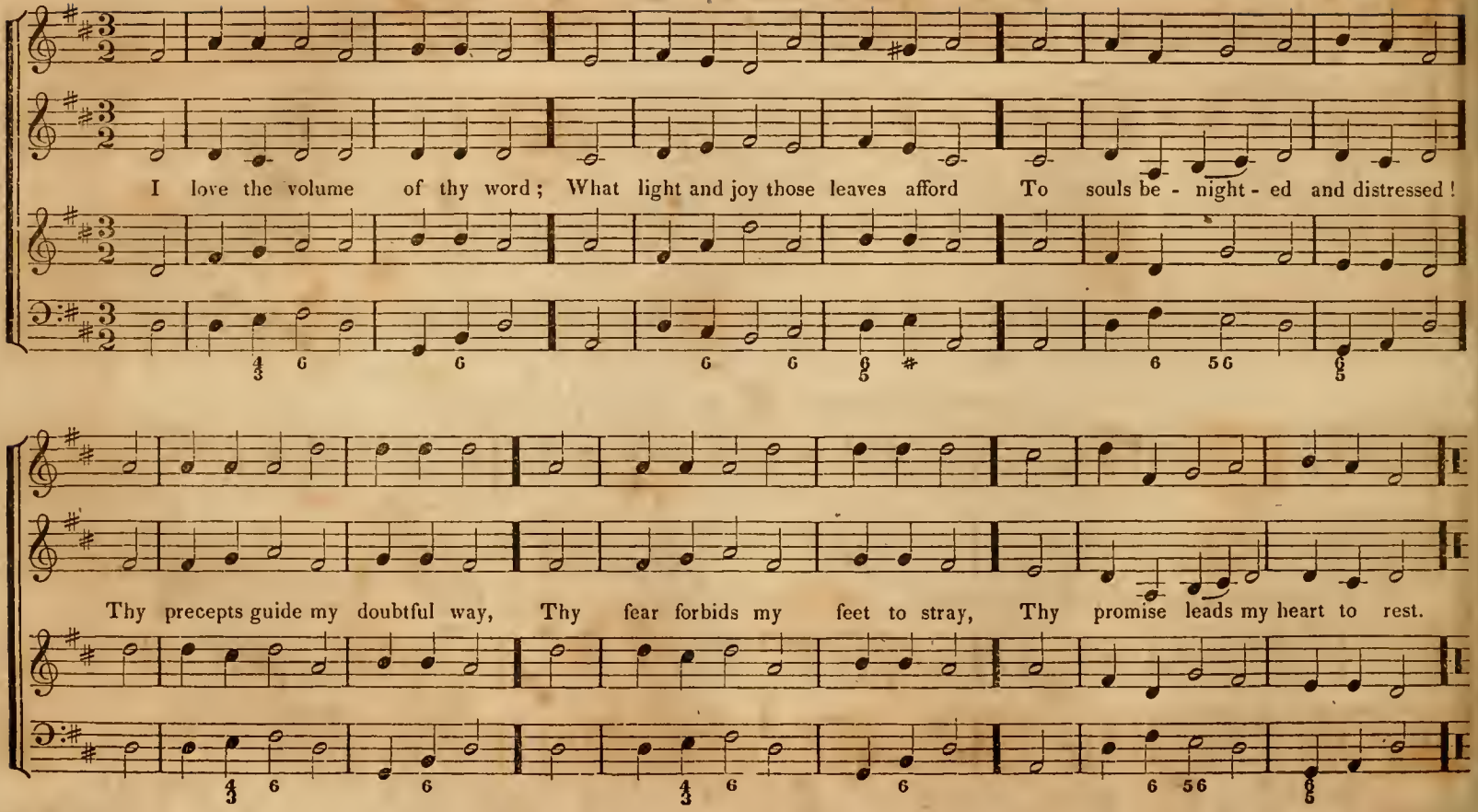

2d ending.
Great is the Lord our God, And let his praise be great; He makes the church his blest abode, His most delightful seat.

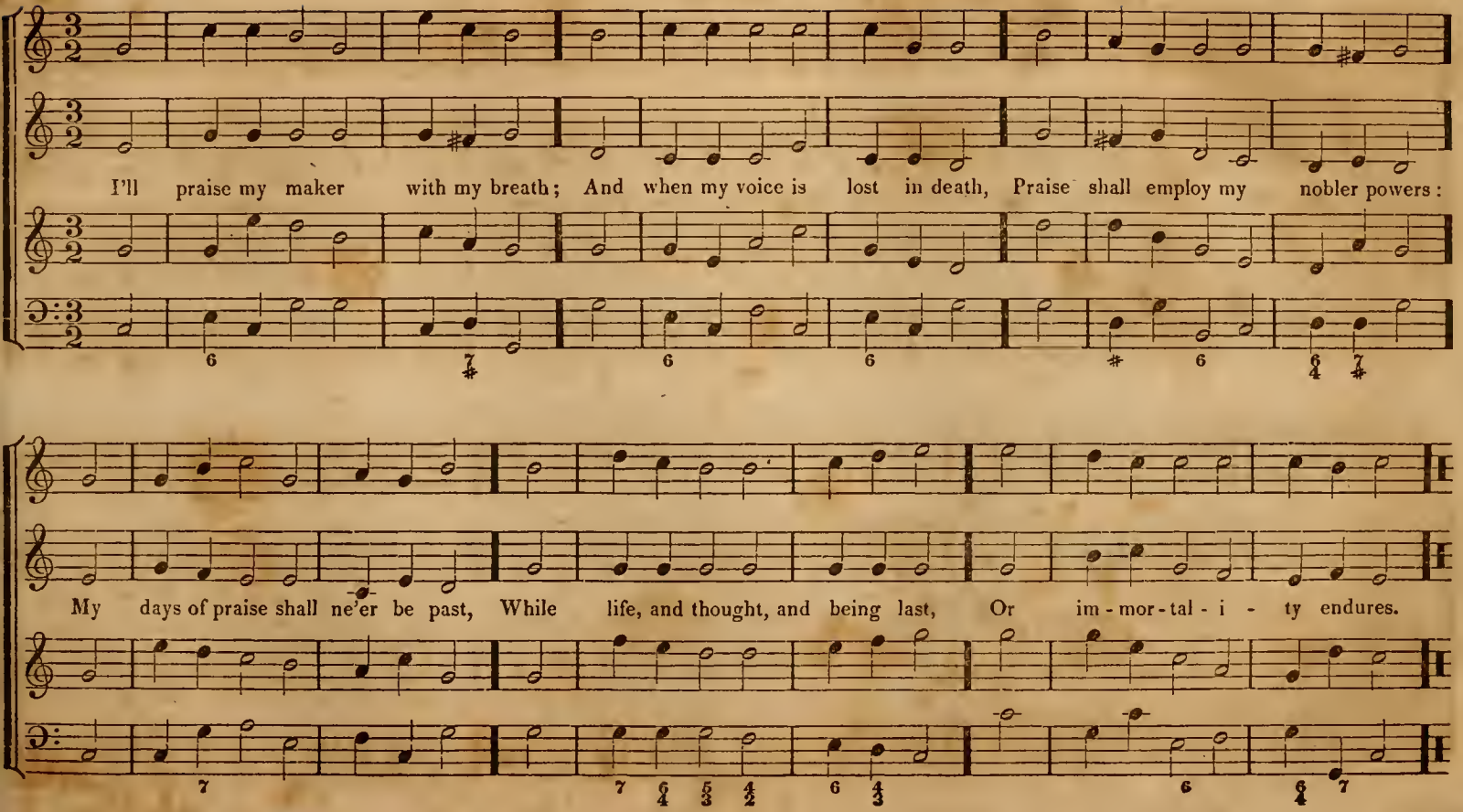
MORNINGTON. S. M.

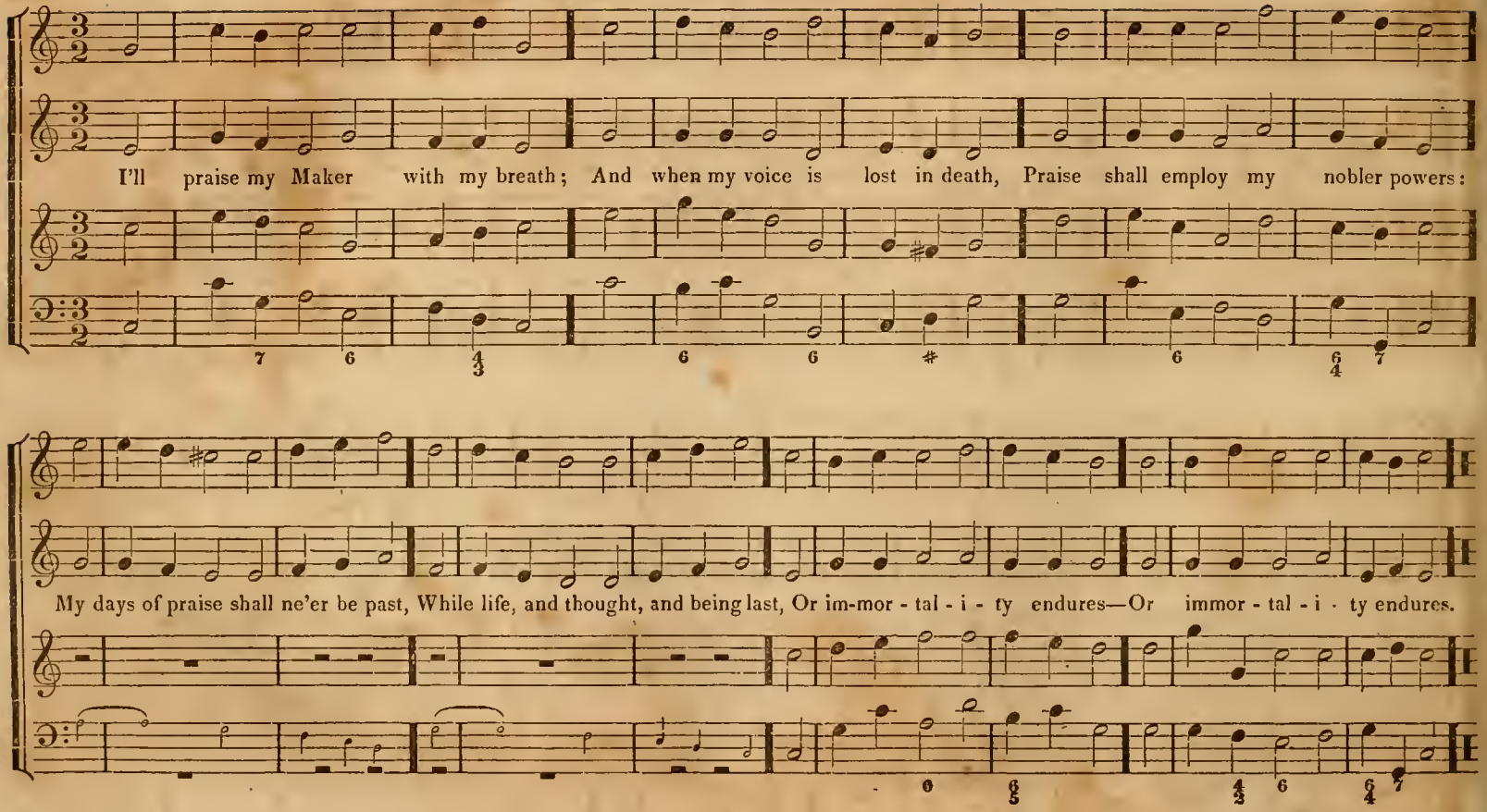


PADDINGTON. C. M.




I love the volume of thy word; What light and joy those leaves afford To souls be - night - ed and distressed!
Thy precepts guide my doubtful way, Thy fear forbids my feet to stray, Thy promise leads my heart to rest.


I'll praise my maker with my breath; And when my voice is lost in death, Praise shall employ my nobler powers:
My days of praise shall ne'er be past, While life, and thought, and being last, Or im-mor-tal-i-ty endures.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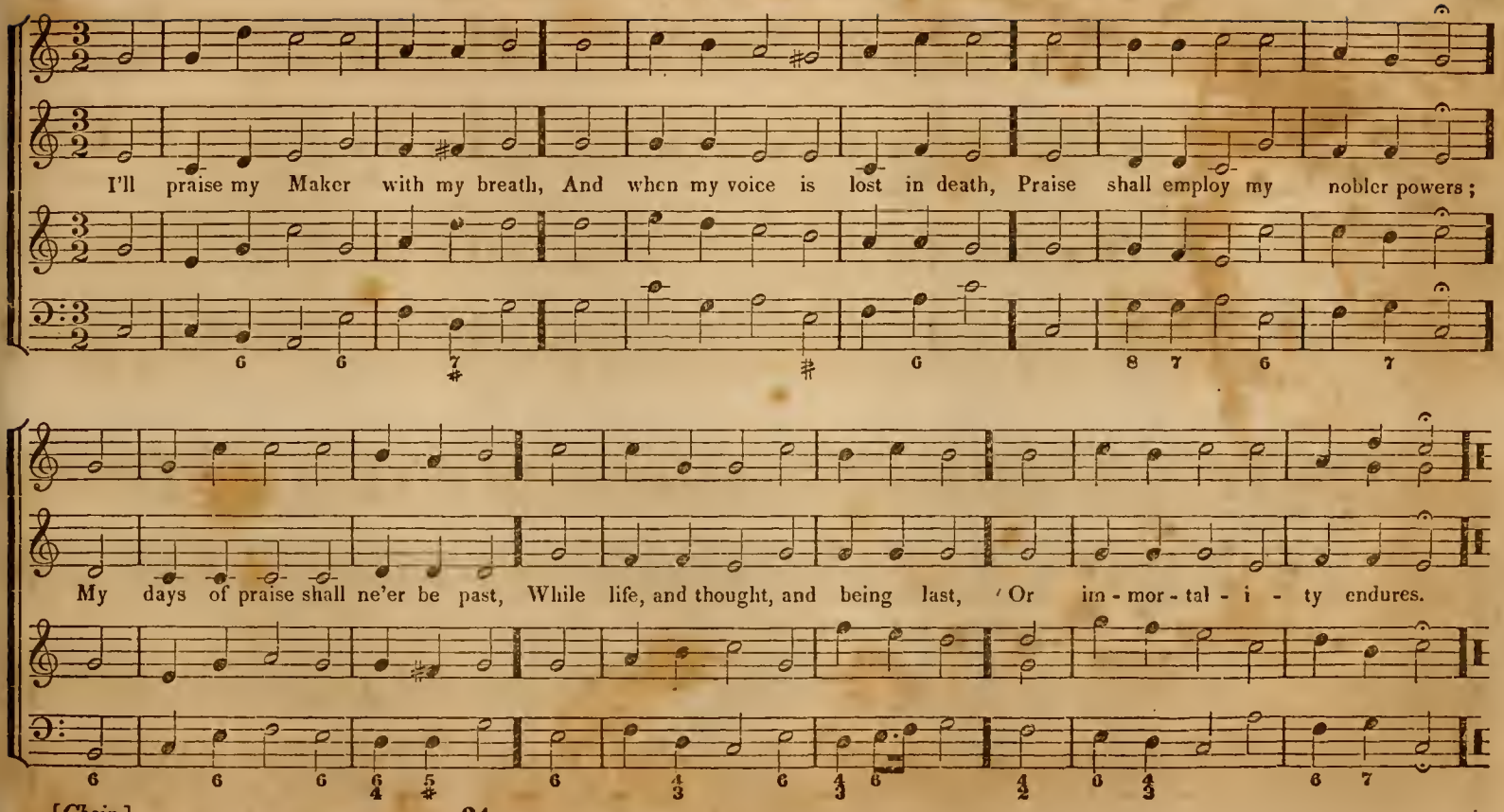
My days of praise shall ne'er be past, While life, and thought, and being last, Or im-mor - tal - i - ty endures—Or immor - tal - i · ty endures.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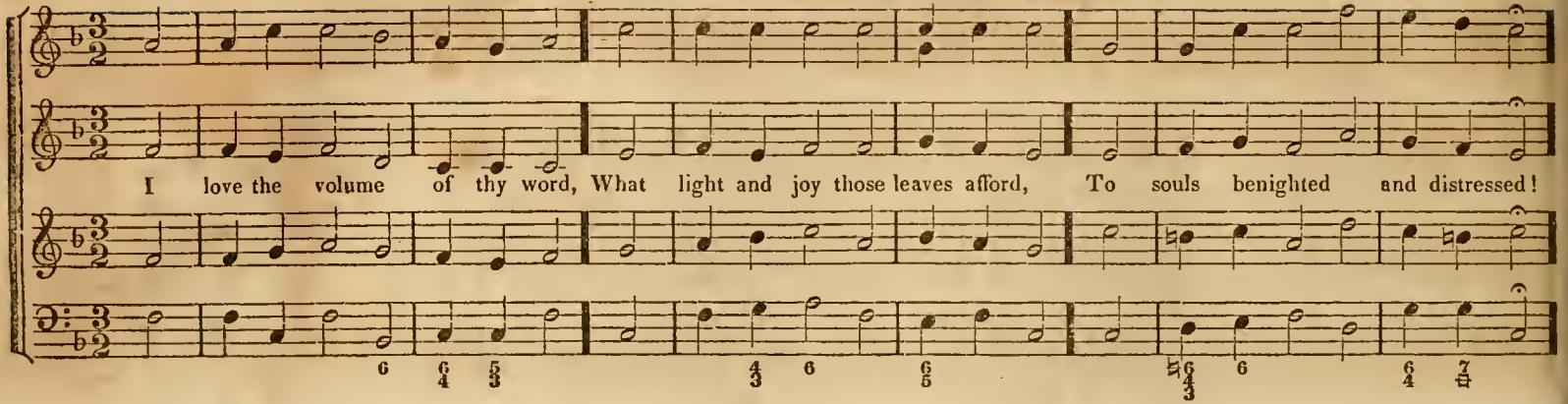
[Choir.]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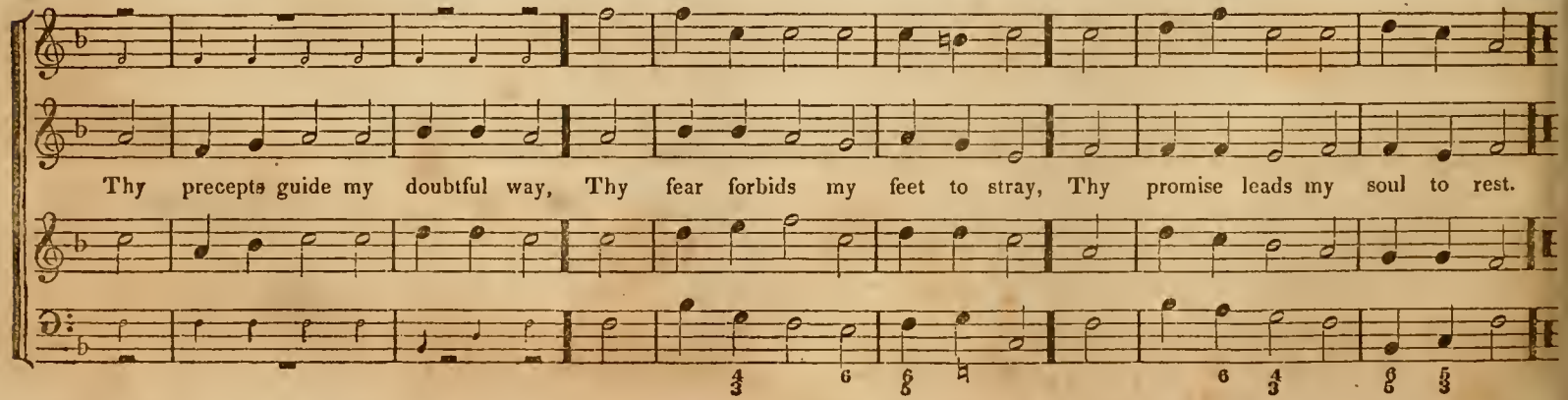
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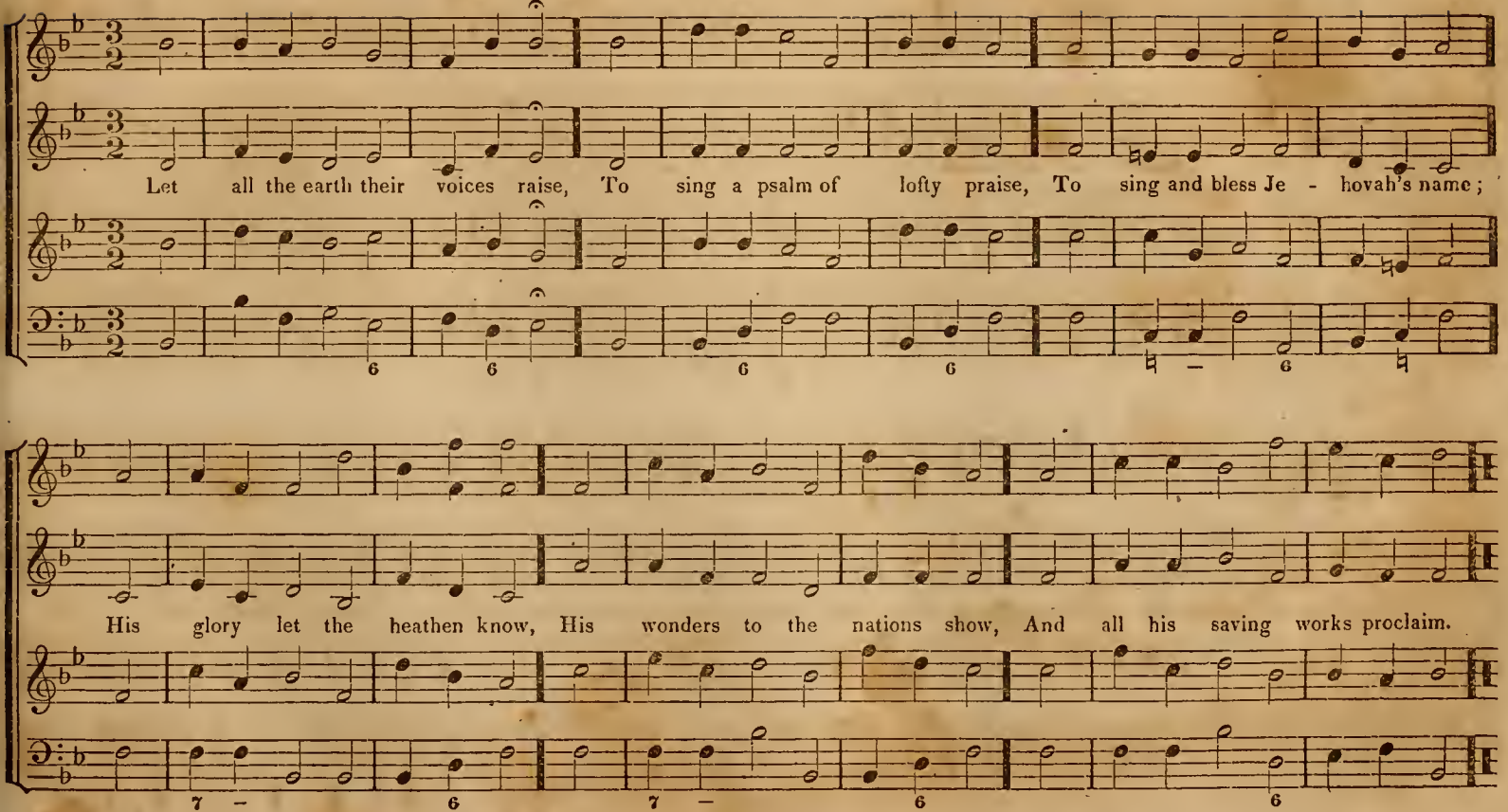
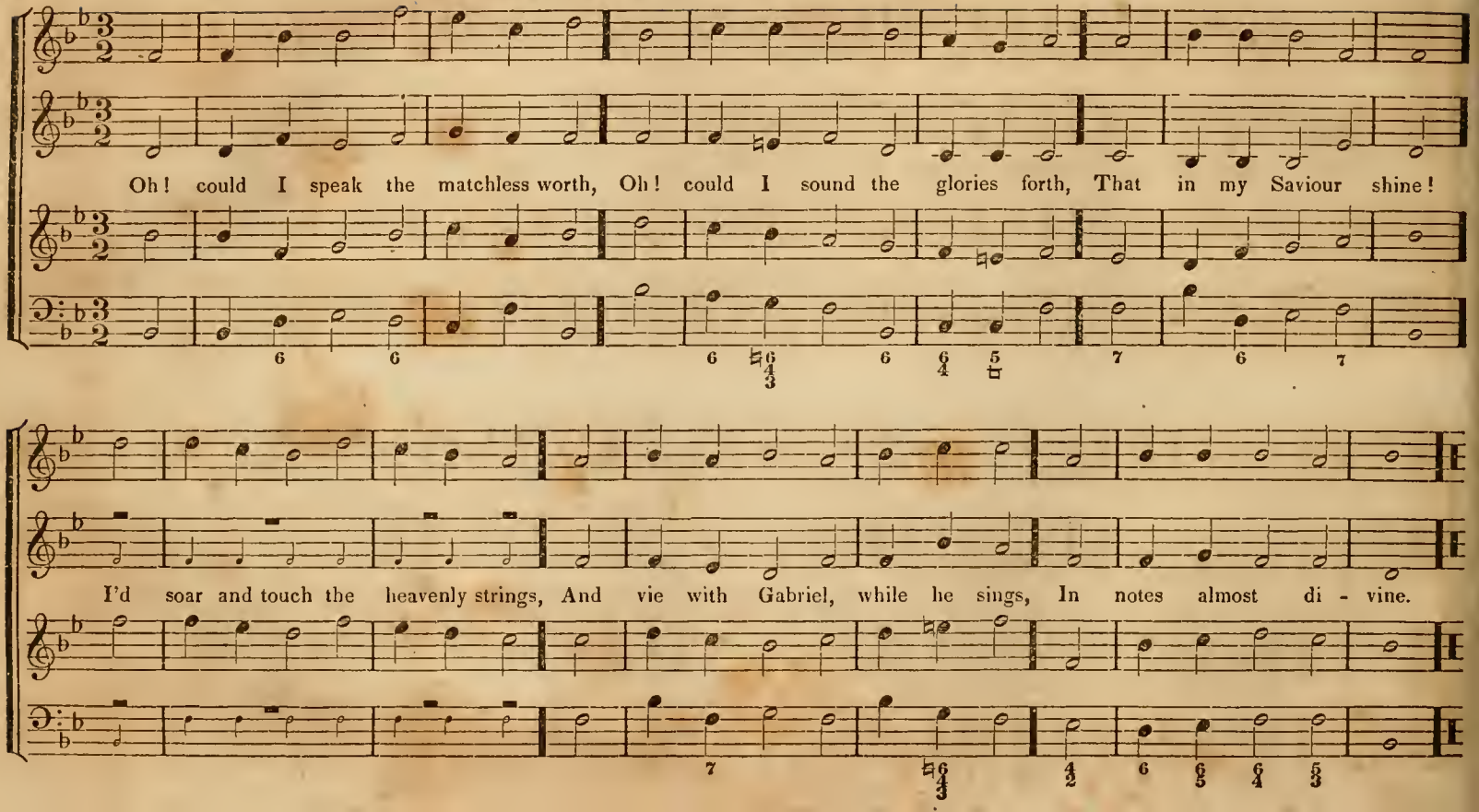
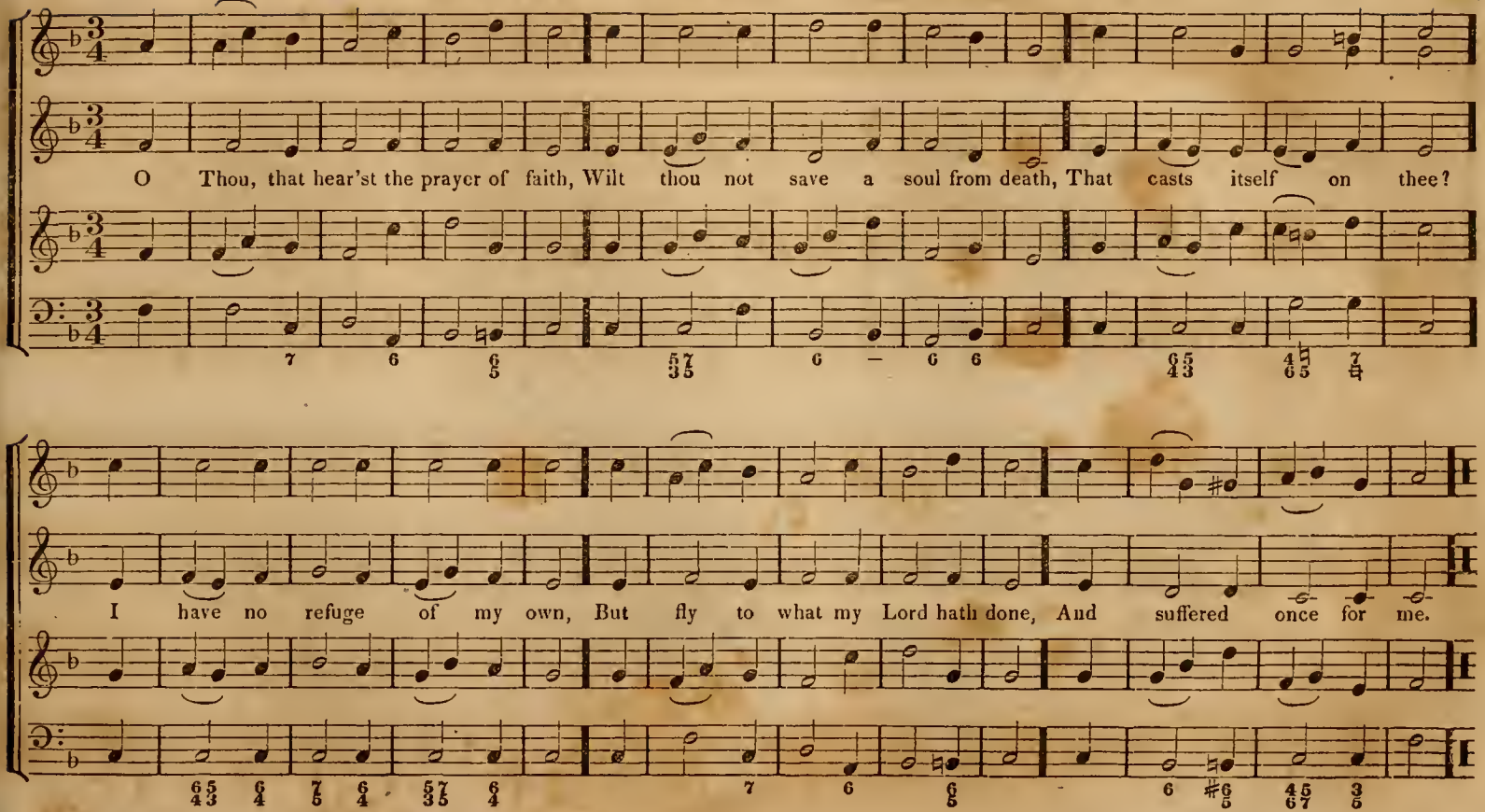
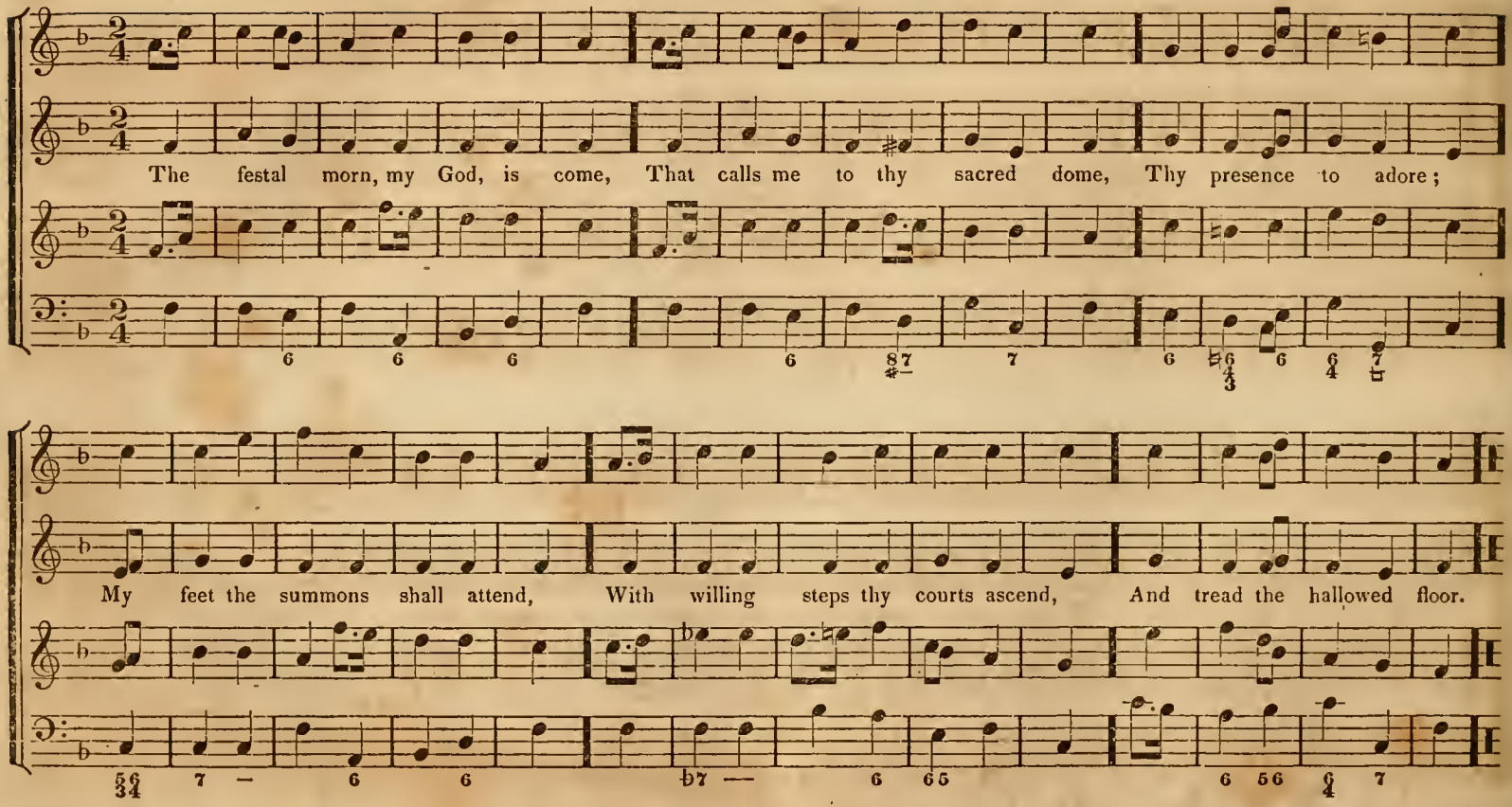
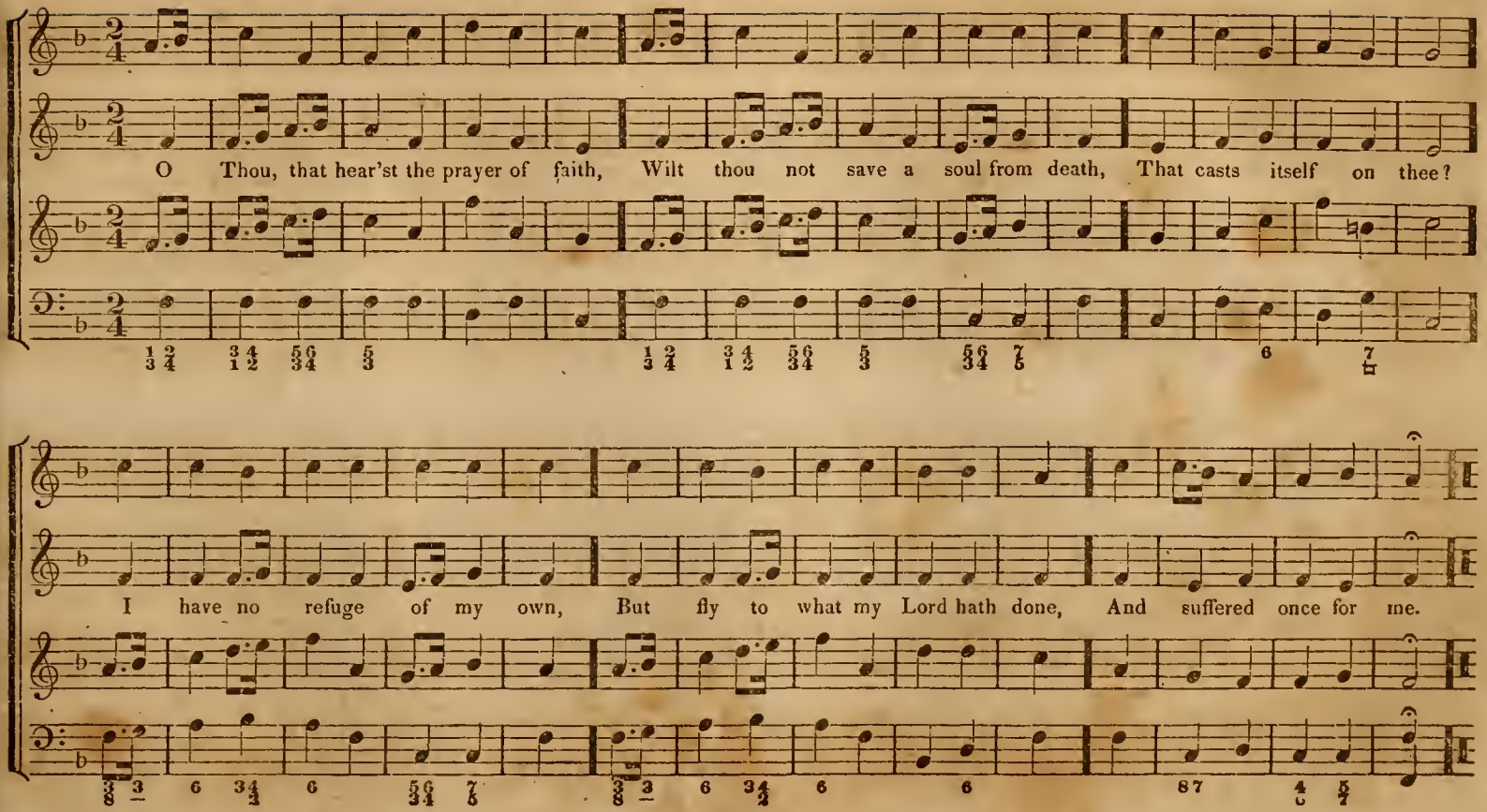

Let all the earth their voices raise, To sing a psalm of lofty praise, To sing and bless Je - hovah's name;
His glory let the heathen know, His wonders to the nations show, And all his saving works proclaim.


Oh! could I speak the matchless worth, Oh! could I sound the glories forth, That in my Saviour shine!
I'd soar and touch the heavenly strings, And vie with Gabriel, while he sings, In notes almost di - vine.


O Thou, that hear'st the prayer of faith, Wilt thou not save a soul from death, That casts itself on thee?
I have no refuge of my own, But fly to what my Lord hath done, And suffered once for me.


The festal morn, my God, is come, That calls me to thy sacred dome, Thy presence to adore;
My feet the summons shall attend, With willing steps thy courts ascend, And tread the hallowed floor.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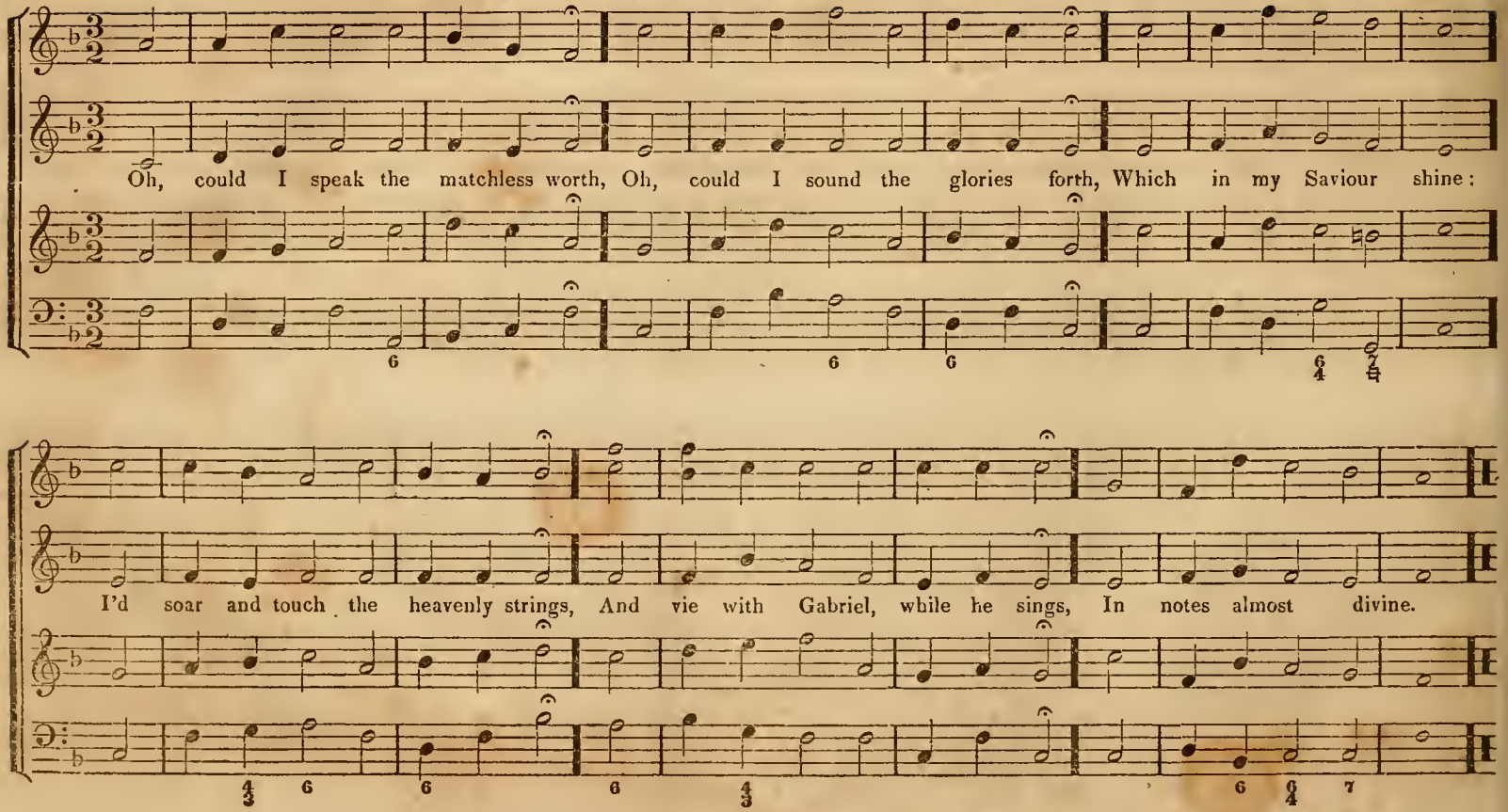
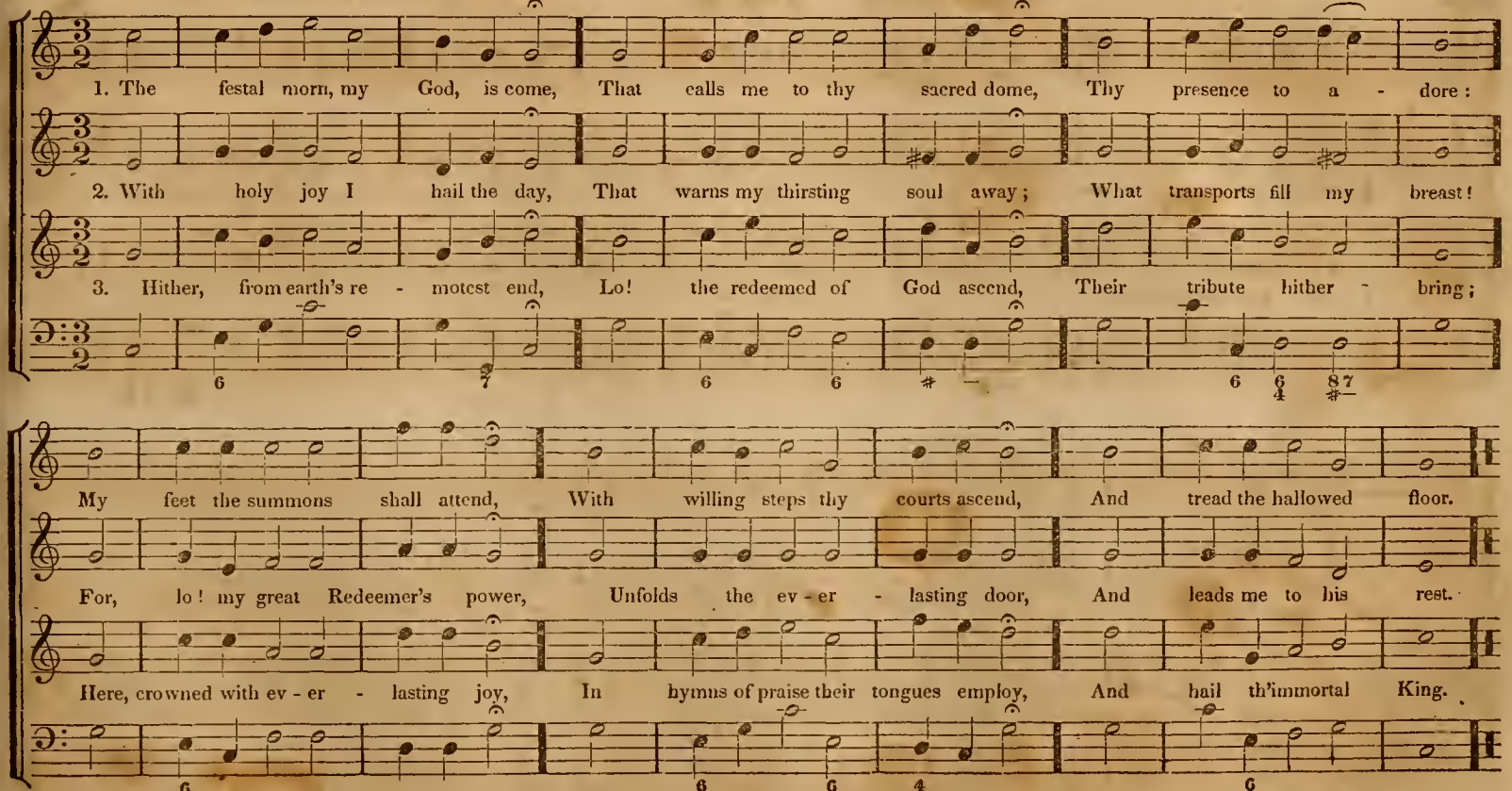
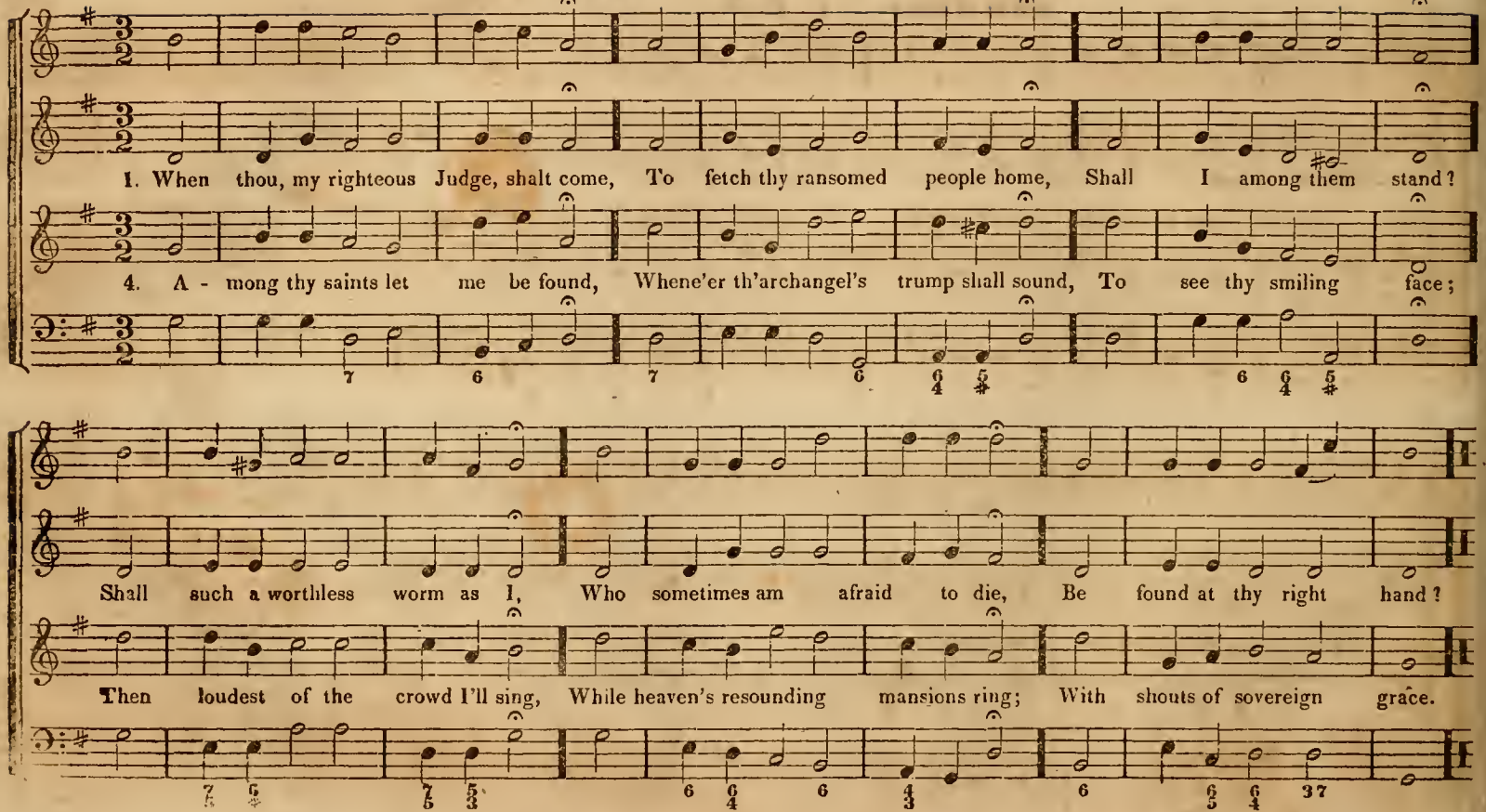
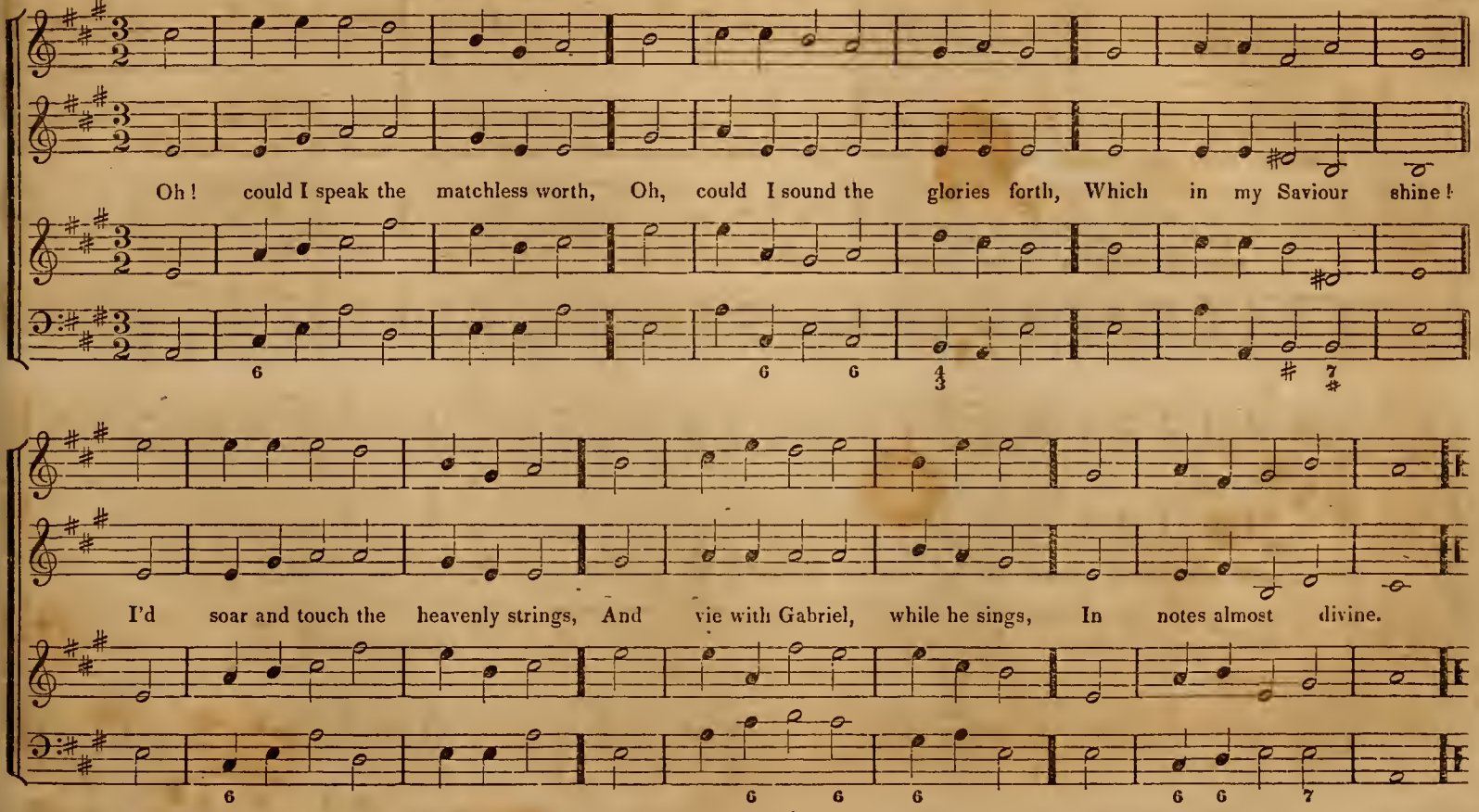

Oh, could I speak the matchless worth, Oh, could I sound the glories forth, Which in my Saviour shine:
I'd soar and touch the heavenly strings, And vie with Gabriel, while he sings, In notes almost divine.


1. The festal morn, my God, is come, That calls me to thy sacred dome, Thy presence to a - dore:
2. With holy joy I hail the day, That warns my thirsting soul away; What transports fill my breast!
3. Hither, from earth's re - motest end, Lo! the redeemed of God ascend, Their tribute hither - bring;
My feet the summons shall attend, With willing steps thy courts ascend, And tread the hallowed floor.
For, lo! my great Redeemer's power, Unfolds the ev - er - lasting door, And leads me to his rest.
Here, crowned with ev - er - lasting joy, In hymns of praise their tongues employ, And hail th'immortal King.

[Choir.]


1. When thou, my righteous Judge, shalt come, To fetch thy ransomed people home, Shall I among them stand?
4. A - mong thy saints let me be found, Whene'er th'archangel's trump shall sound, To see thy smiling face;
Shall such a worthless worm as I, Who sometimes am afraid to die, Be found at thy right hand?
Then loudest of the crowd I'll sing, While heaven's resounding mansions ring; With shouts of sovereign grace.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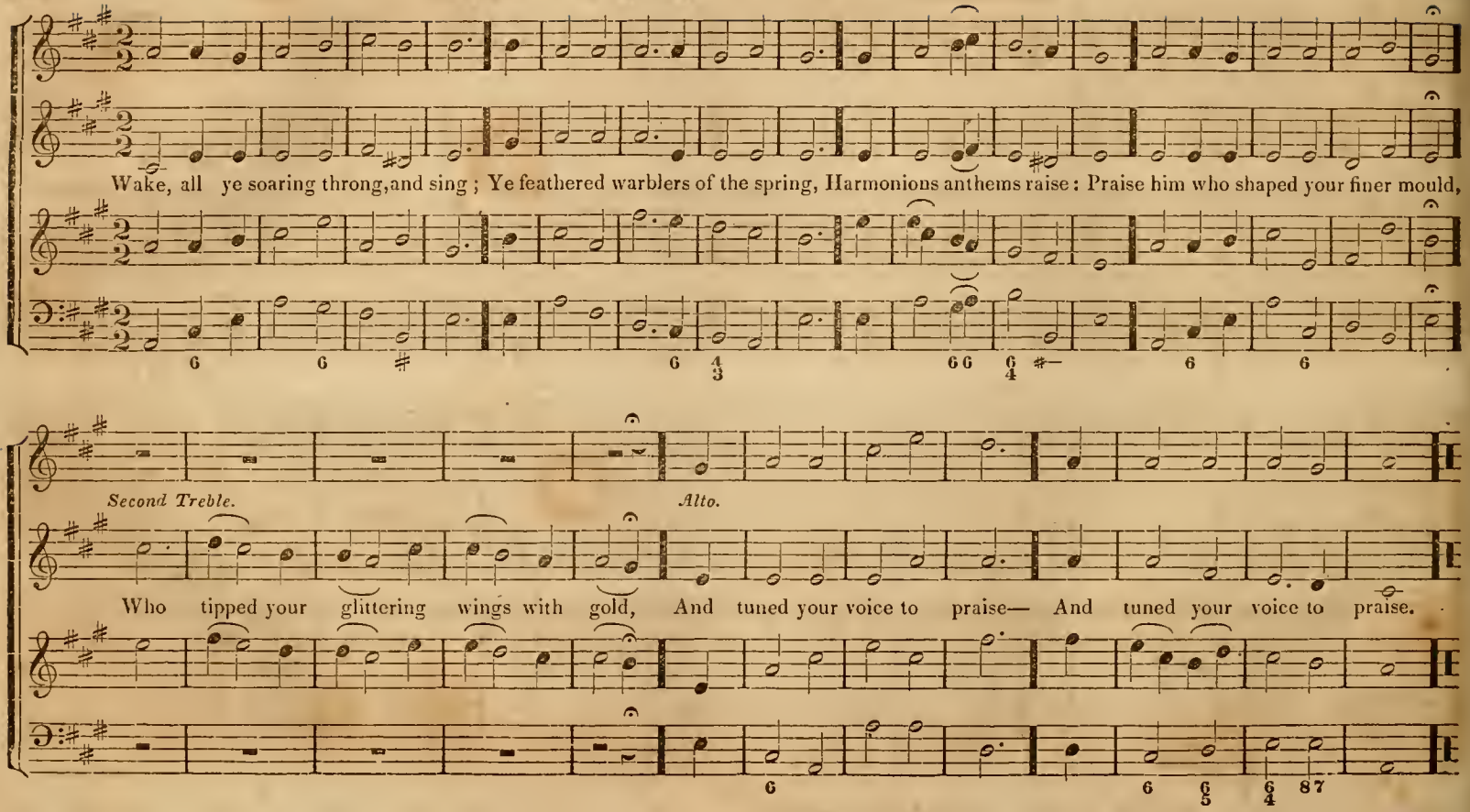
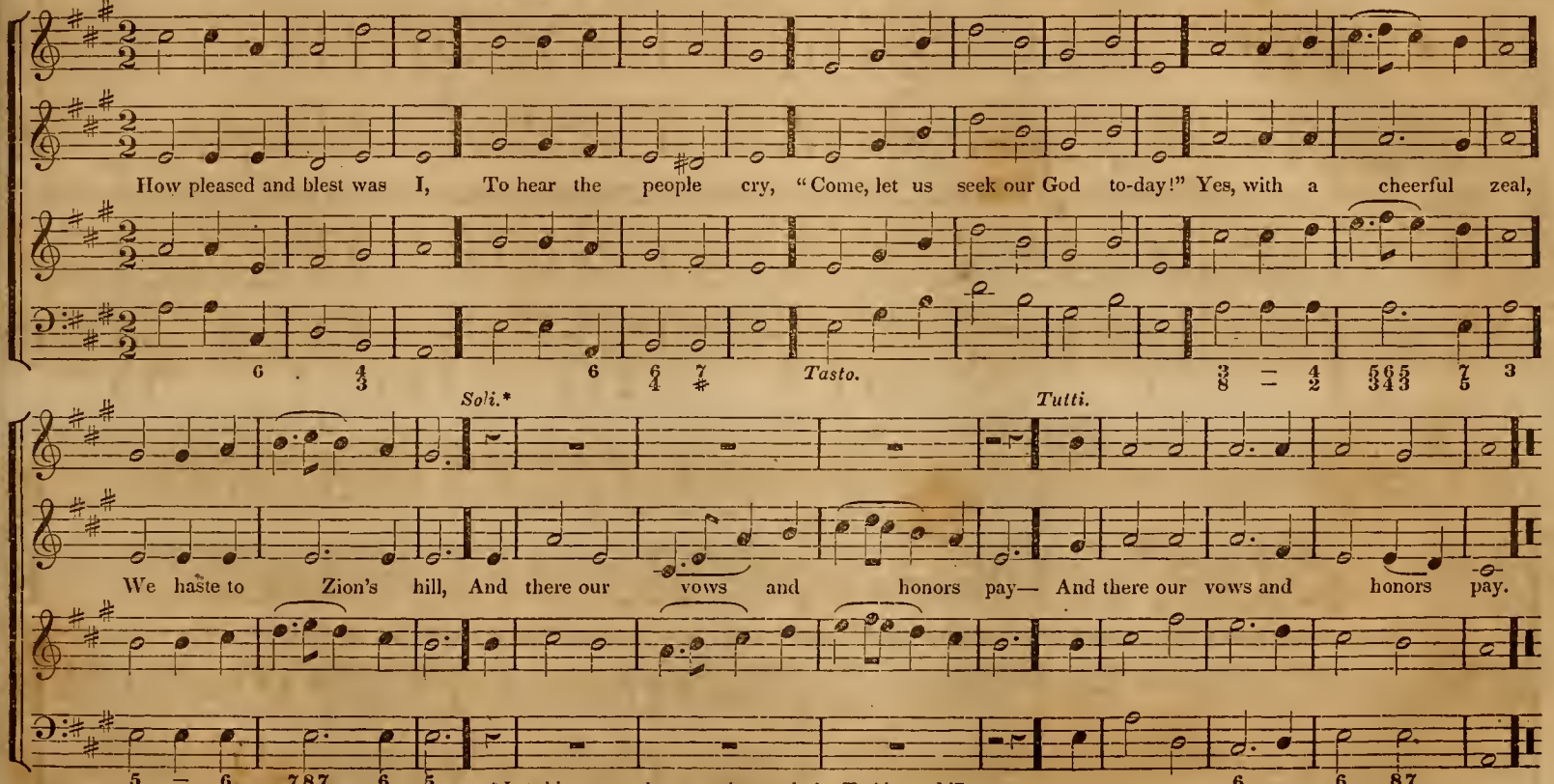

Wake, all ye soaring throng, and sing; Ye feathered warblers of the spring, Harmonious anthems raise: Praise him who shaped your finer mould,
Second Treble.
Alto.
Who tipped your glittering wings with gold, And tuned your voice to praise— And tuned your voice to praise.


How pleased and blest was I, To hear the people cry, "Come, let us seek our God to-day!" Yes, with a cheerful zeal,
Tasto.
Soli.*
Tutti.
We haste to Zion's hill, And there our vows and honors pay— And there our vows and honors pay.

* Let this passage be sung alternately by Trebles and Tenors.

ALLEN. S. P. M.

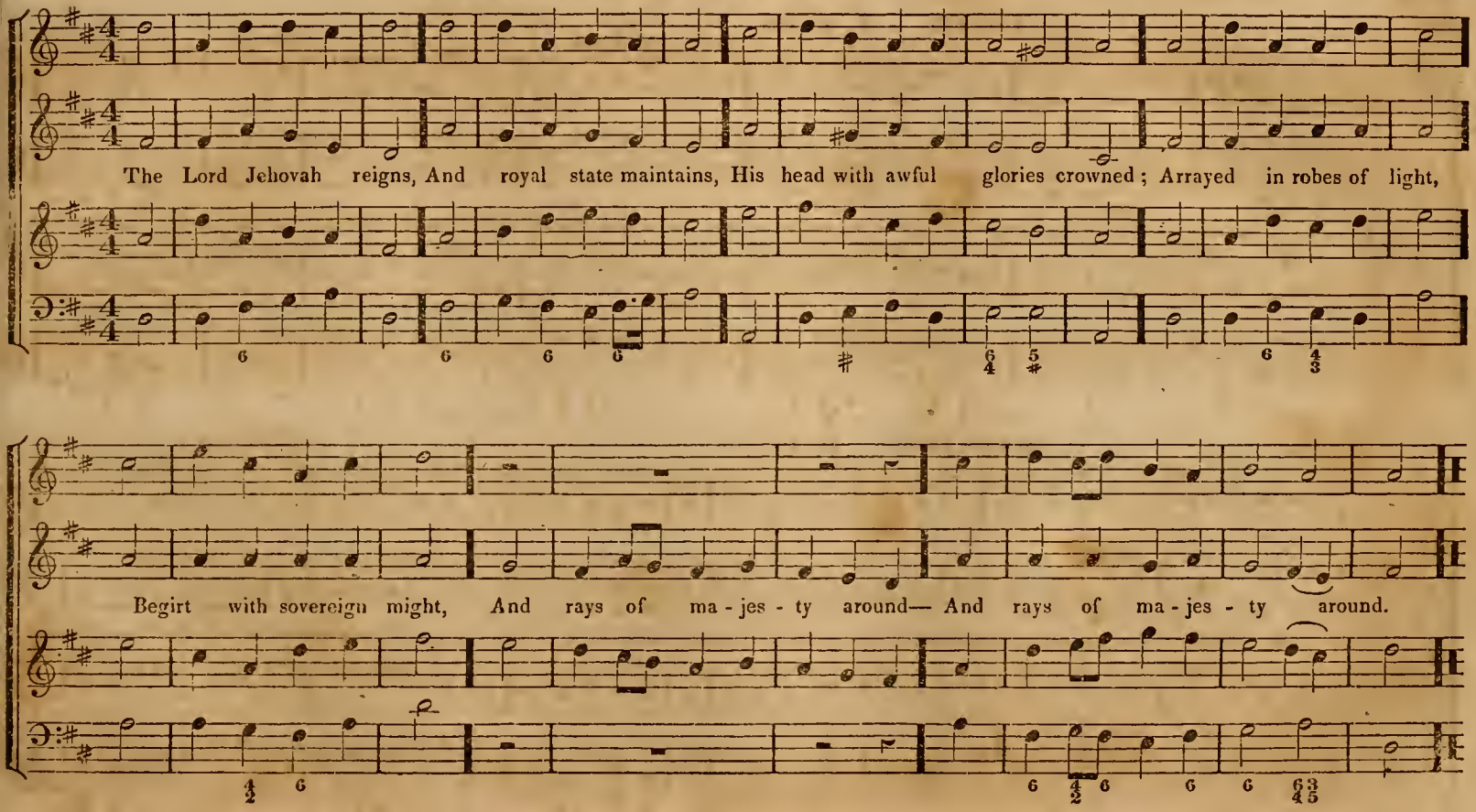
Tenor or 2d Treble. *Tenor.*

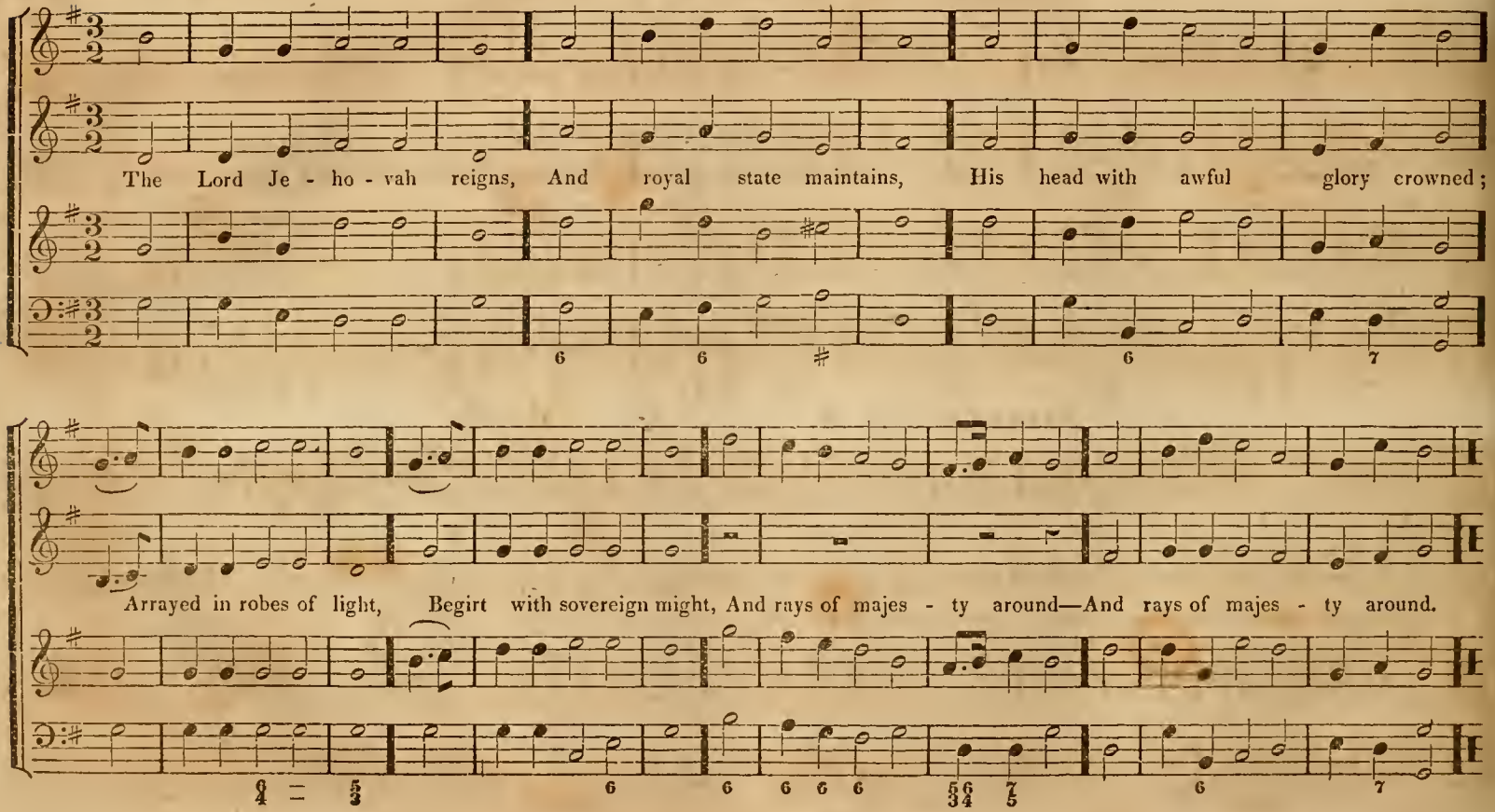
How pleased and blest was I, To hear the people cry, ' Come, let us seek our God to-day !' Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and honors pay.

DALSTON. S. P. M.

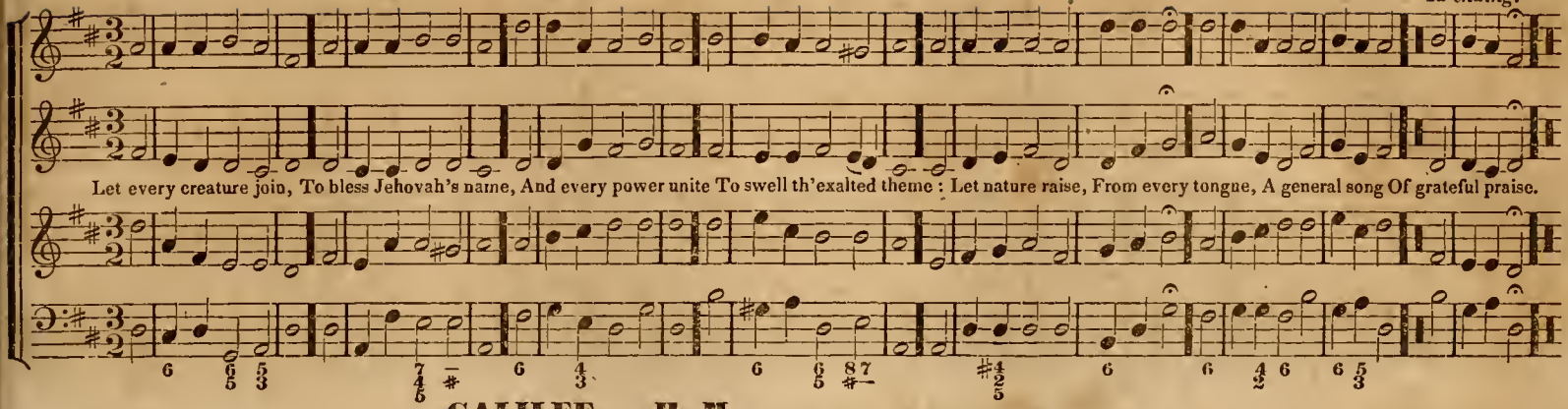
A. Williams.

The Lord Jehovah reigns, And royal state maintains, His head with awful glories crowned ; Arrayed in robes of light, Begirt with sovereign might, And rays of majesty around.

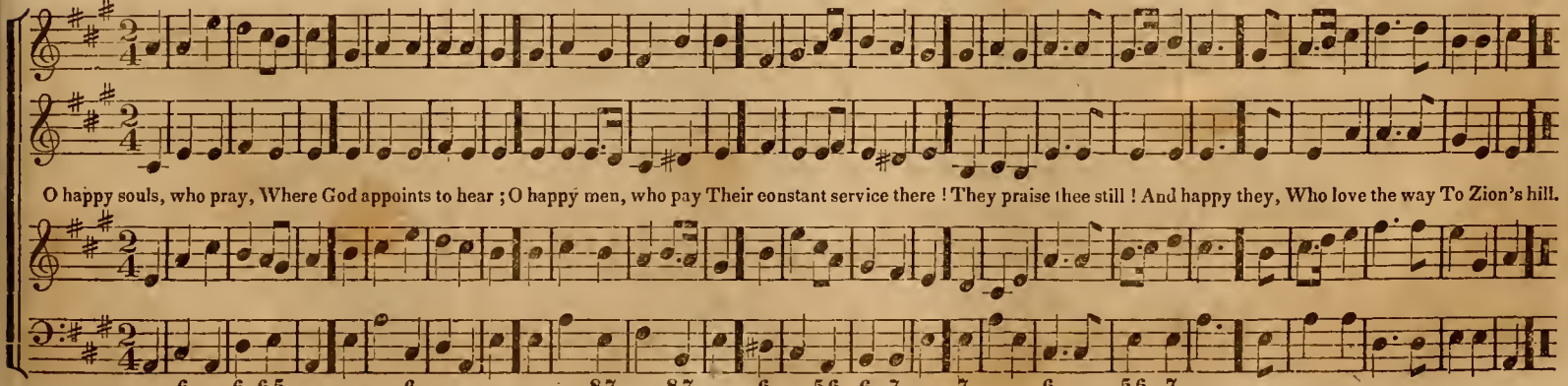

The Lord Jehovah reigns, And royal state maintains, His head with awful glories crowned; Arrayed in robes of light,
Begirt with sovereign might, And rays of ma - jes - ty around— And rays of ma - jes - ty around.


The Lord Je - ho - vah reigns, And royal state maintains, His head with awful glory crowned;
Arrayed in robes of light, Begirt with sovereign might, And rays of majes - ty around—And rays of majes - ty around.

2d ending.

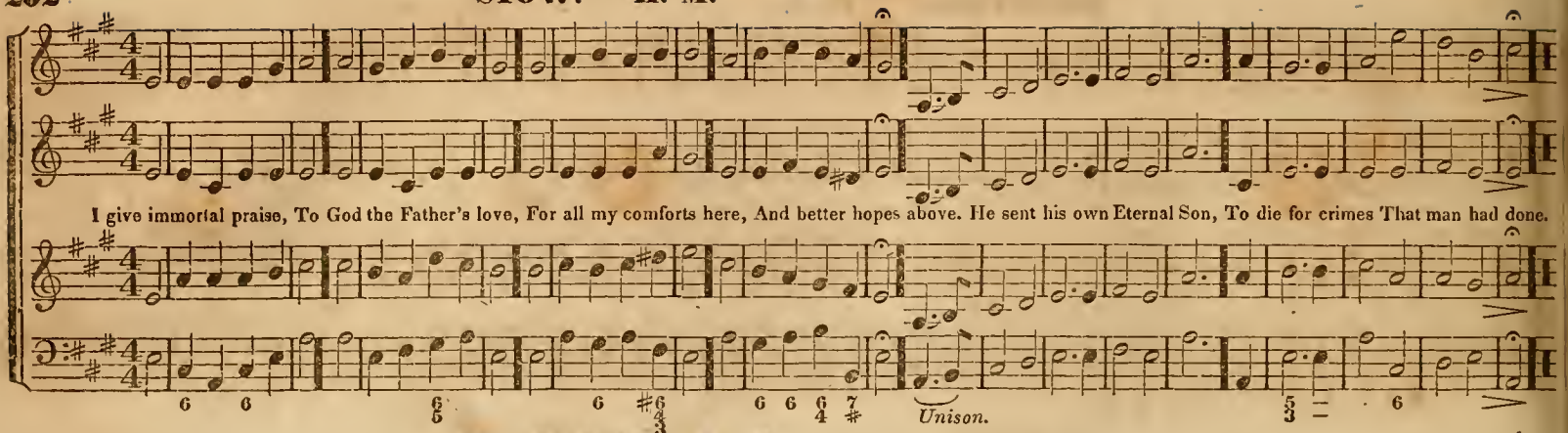

Let every creature join, To bless Jehovah's name, And every power unite To swell th'exalted theme: Let nature raise, From every tongue, A general song Of grateful praise.

GALILEE. H. M.

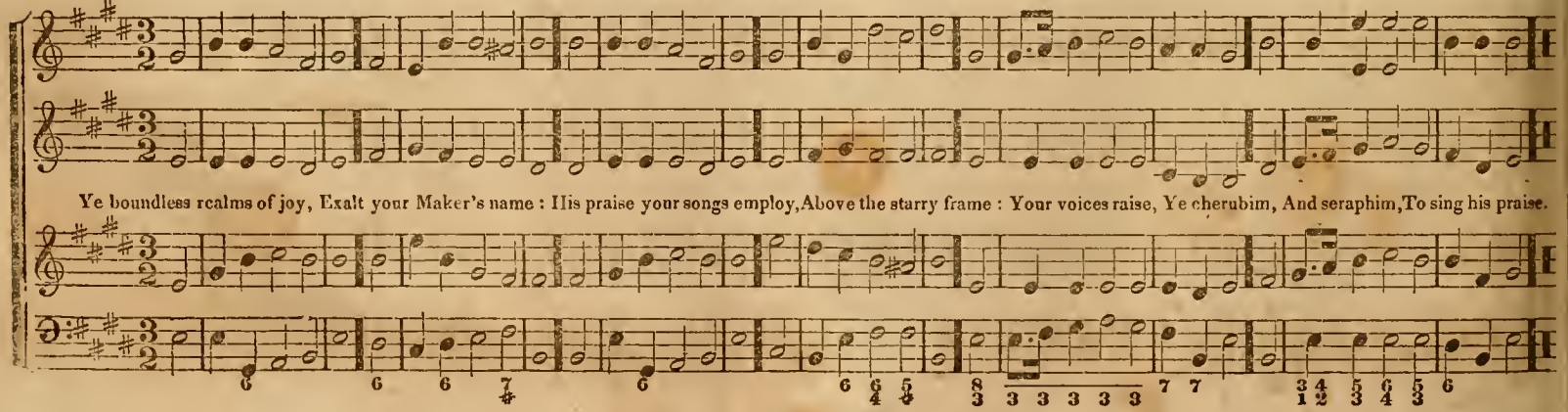

O happy souls, who pray, Where God appoints to hear; O happy men, who pay Their constant service there! They praise thee still! And happy they, Who love the way To Zion's hill.

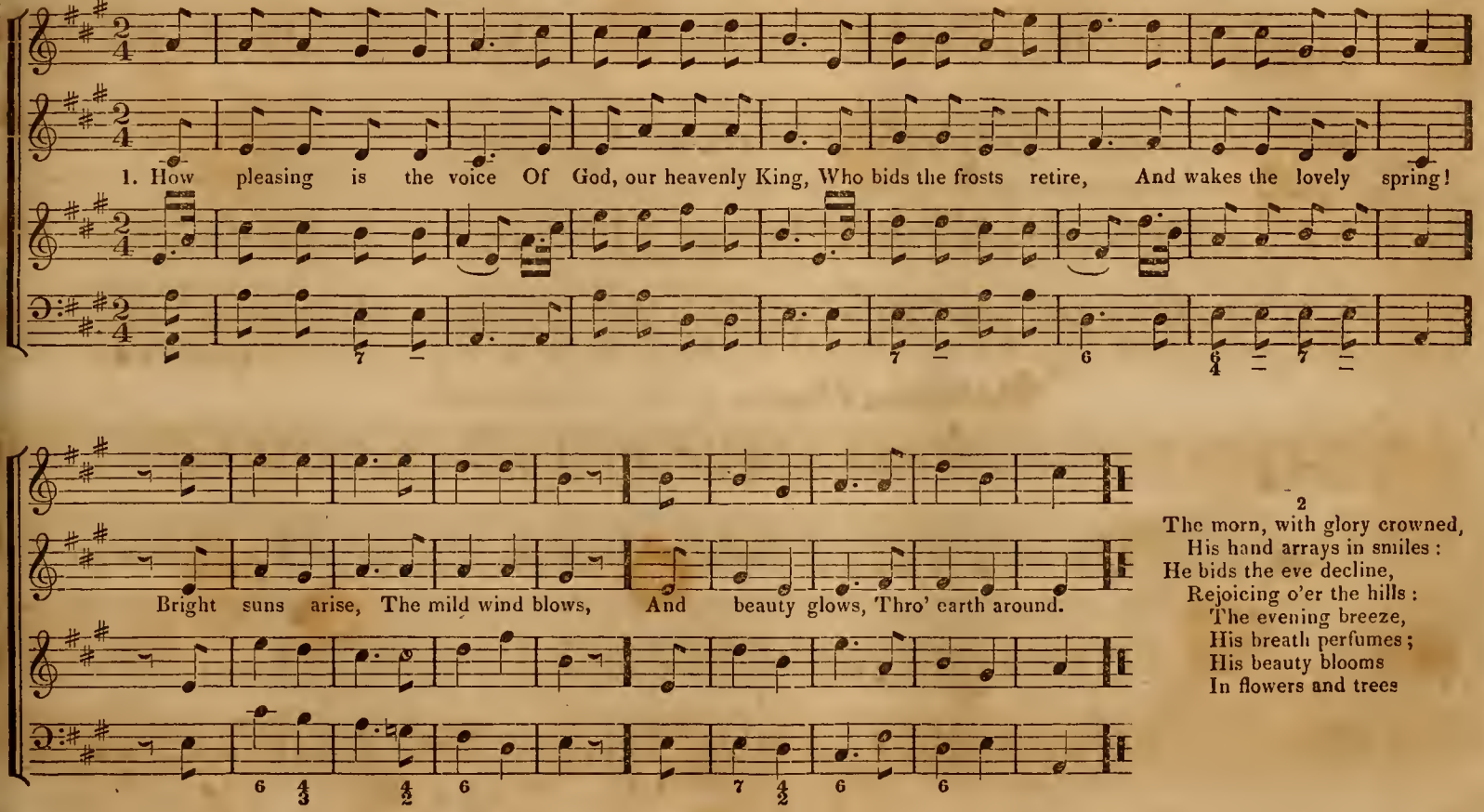
[Choir.]

STOW. H. M.


I give immortal praise, To God the Father's love, For all my comforts here, And better hopes above. He sent his own Eternal Son, To die for crimes That man had done.
Unison.

HAYWOOD. H. M.

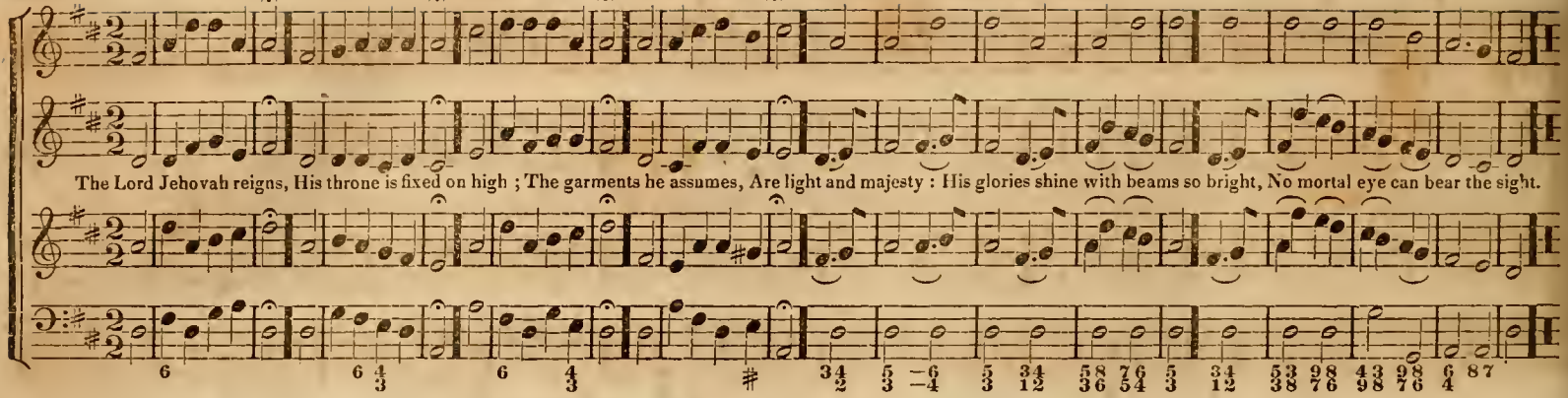

Ye boundless realms of joy, Exalt your Maker's name : His praise your songs employ, Above the starry frame : Your voices raise, Ye cherubim, And seraphim, To sing his praise.


1. How pleasing is the voice Of God, our heavenly King, Who bids the frosts retire, And wakes the lovely spring!
Bright suns arise, The mild wind blows, And beauty glows, Thro' earth around.

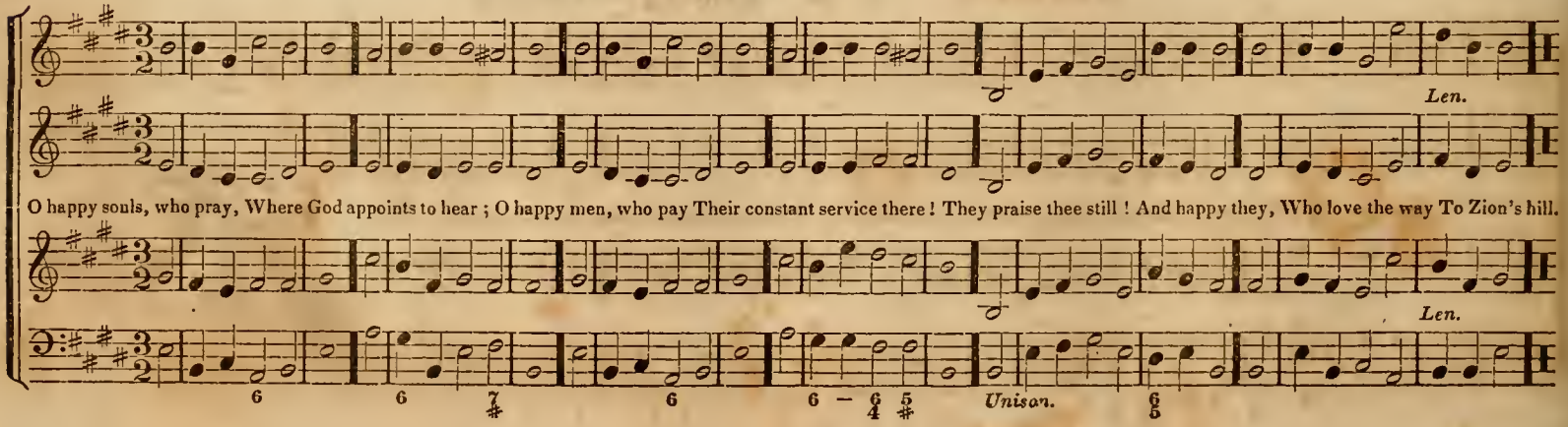
2

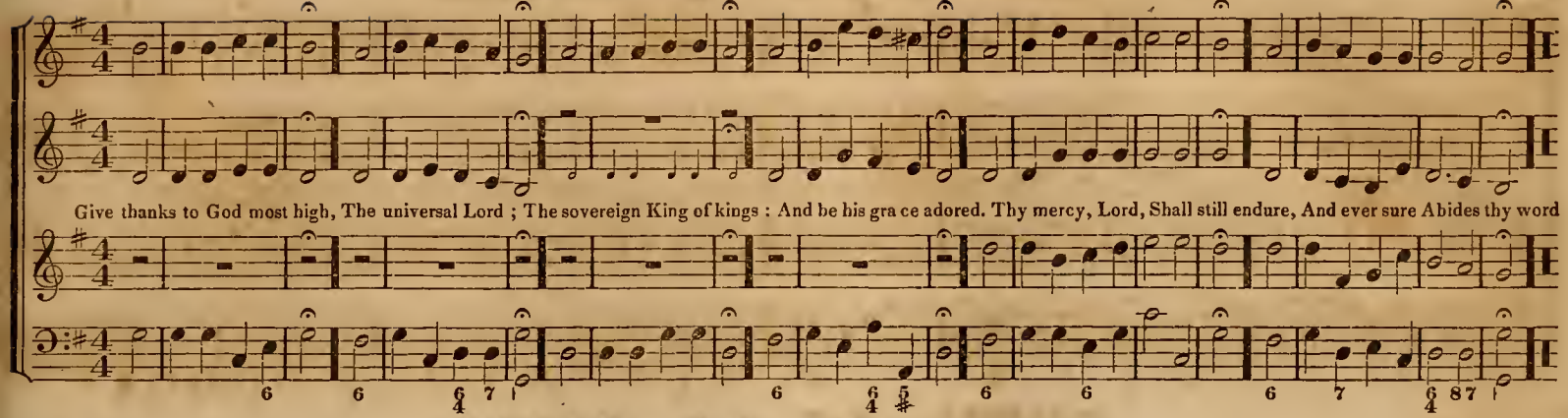
The morn, with glory crowned,
His hand arrays in smiles:
He bids the eve decline,
Rejoicing o'er the hills:
The evening breeze,
His breath perfumes;
His beauty blooms
In flowers and trees

HADDAM. H. M.

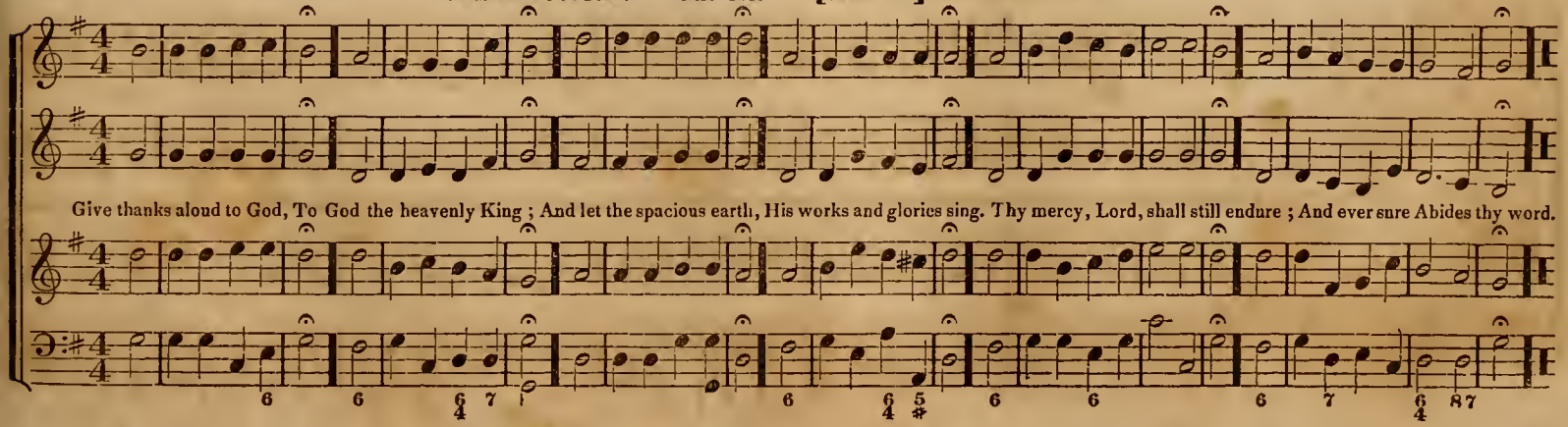

The Lord Jehovah reigns, His throne is fixed on high ; The garments he assumes, Are light and majesty : His glories shine with beams so bright, No mortal eye can bear the sight.

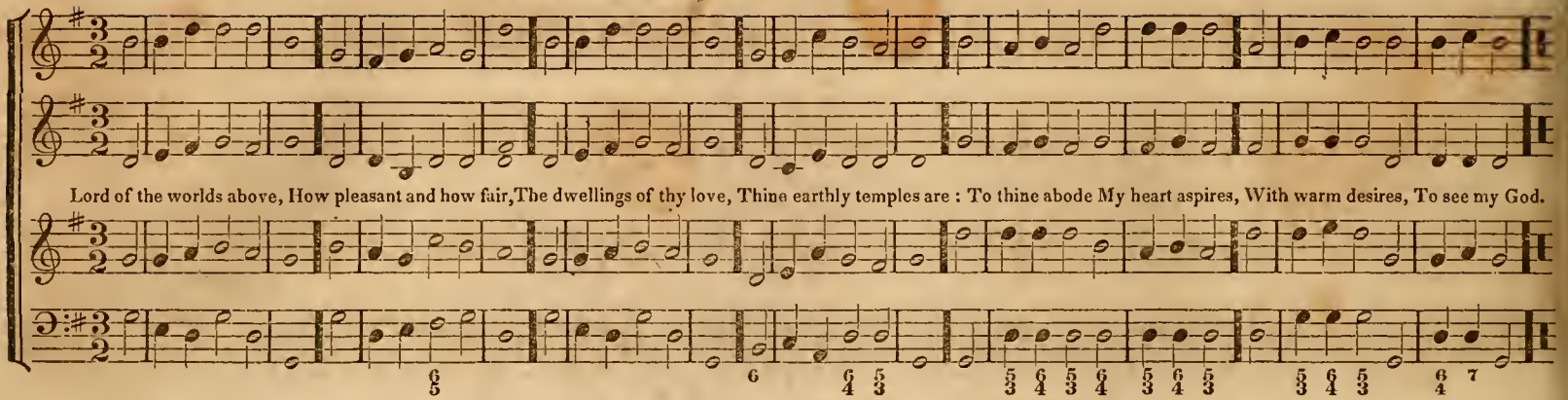
MANDELL. H. M.


Len.
O happy souls, who pray, Where God appoints to hear ; O happy men, who pay Their constant service there ! They praise thee still ! And happy they, Who love the way To Zion's hill.
Len.
Unison.

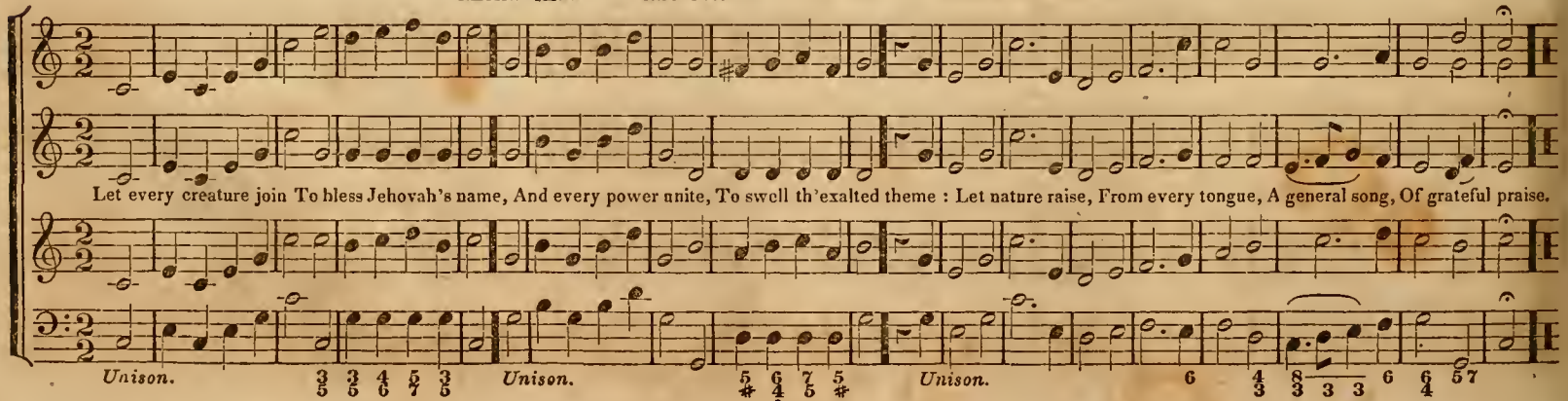

Give thanks to God most high, The universal Lord ; The sovereign King of kings : And be his gra ce adored. Thy mercy, Lord, Shall still endure, And ever sure Abides thy word

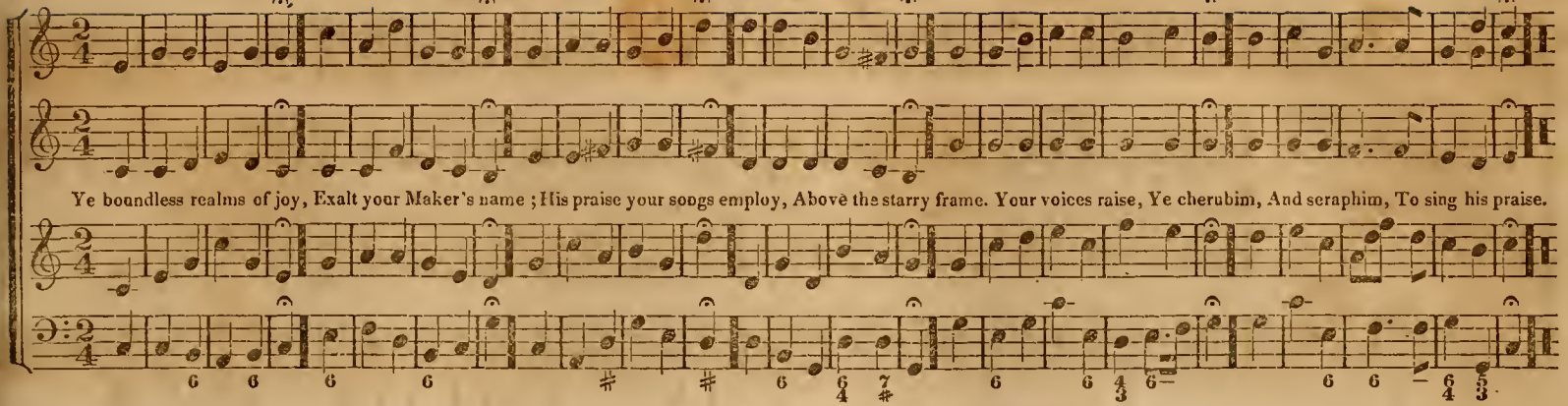
HARWICH. H. M. [No. 2.]


Give thanks aloud to God, To God the heavenly King ; And let the spacious earth, His works and glories sing. Thy mercy, Lord, shall still endure ; And ever sure Abides thy word.

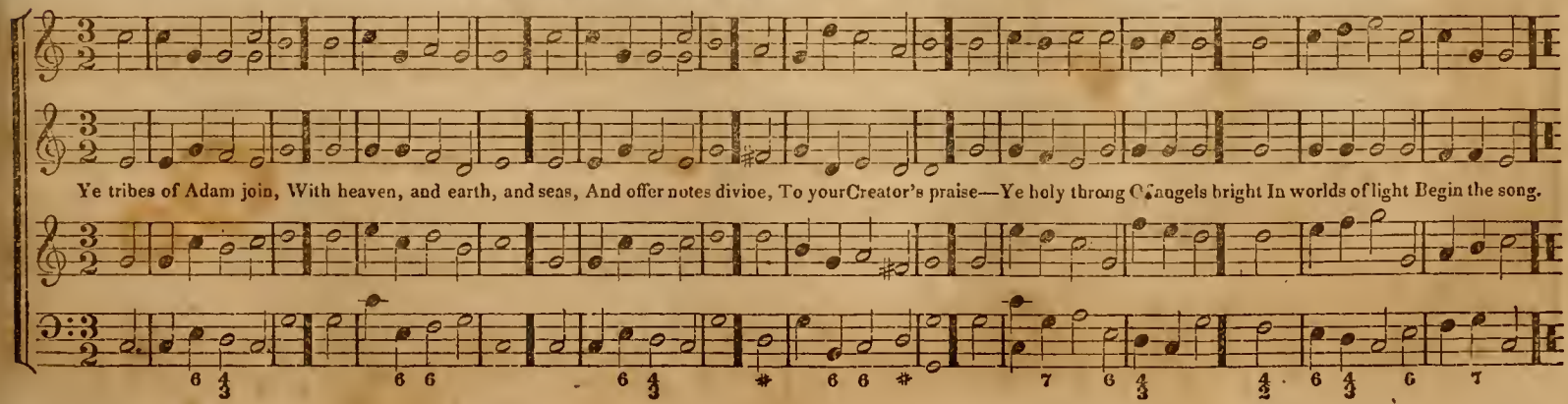
ELIM. H. M.

Lord of the worlds above, How pleasant and how fair, The dwellings of thy love, Thine earthly temples are : To thine abode My heart aspires, With warm desires, To see my God.

MARAH. H. M.


Let every creature join To bless Jehovah's name, And every power unite, To swell th'exalted theme : Let nature raise, From every tongue, A general song, Of grateful praise.
Unison.
Unison.
Unison.


Ye boundless realms of joy, Exalt your Maker's name ; His praise your songs employ, Above the starry frame. Your voices raise, Ye cherubim, And seraphim, To sing his praise.

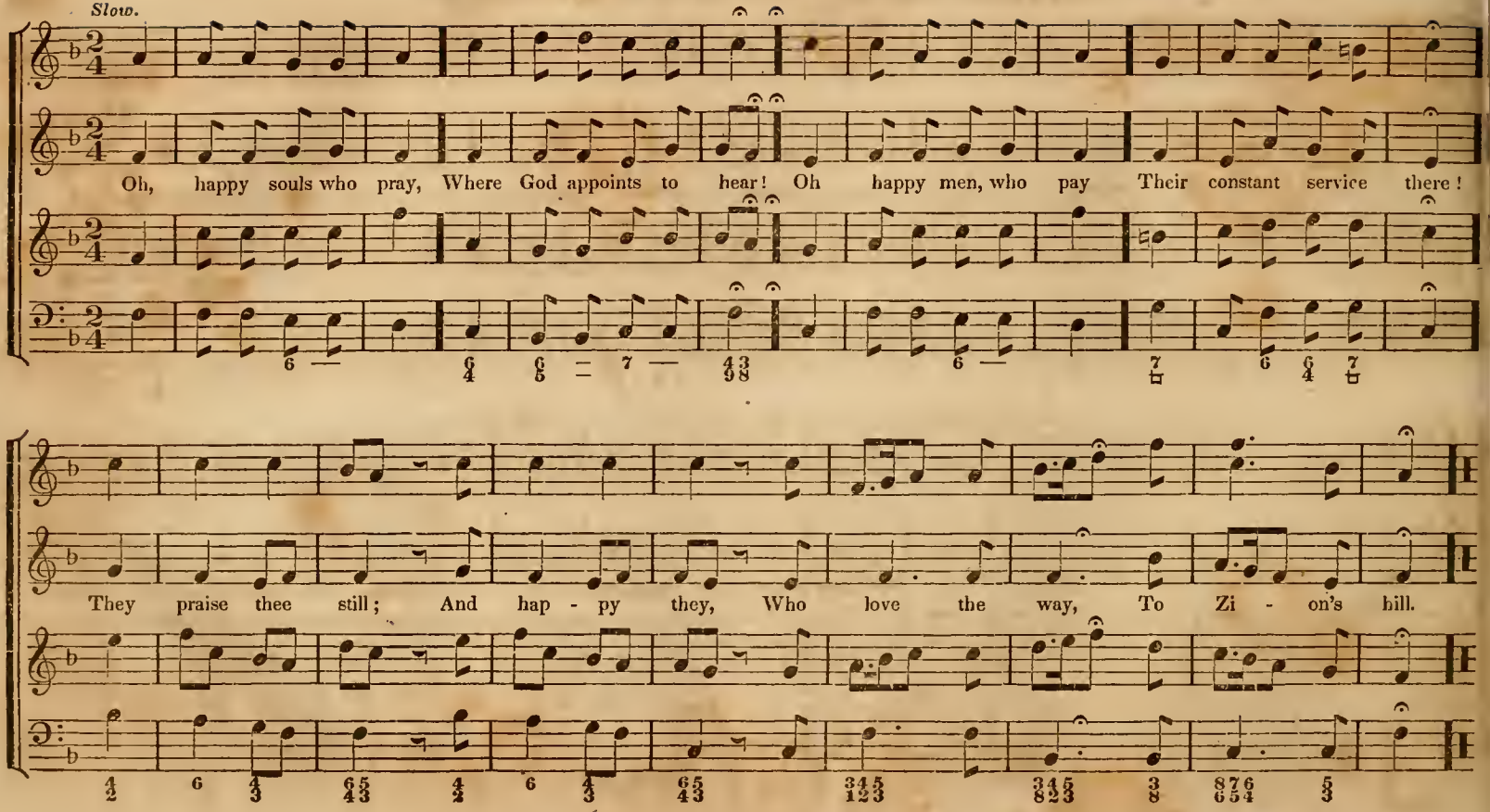
ASHWELL. H. M.

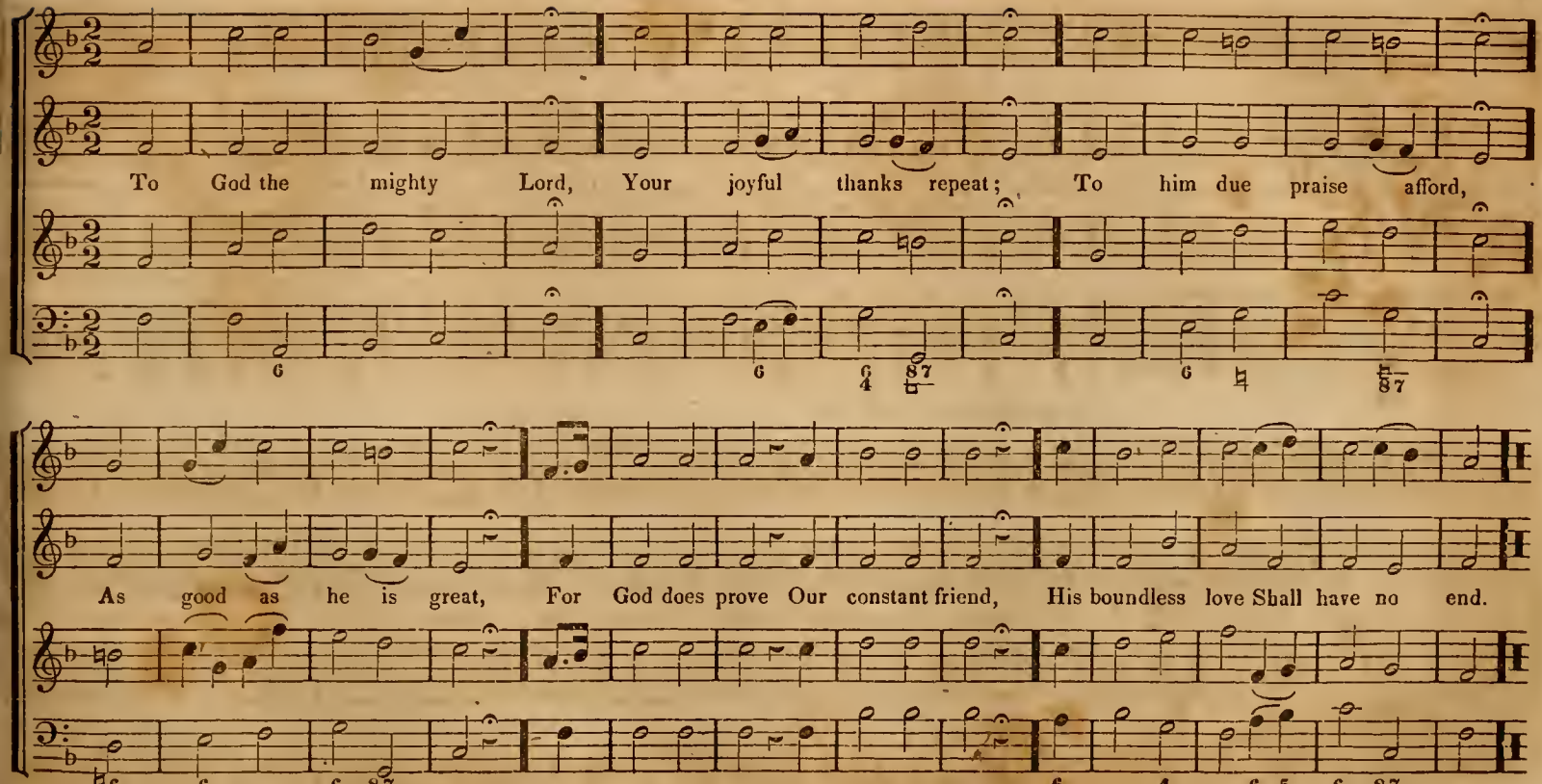

Ye tribes of Adam join, With heaven, and earth, and seas, And offer notes divine, To yourCreator's praise—Ye holy throng Of angels bright In worlds of light Begin the song.

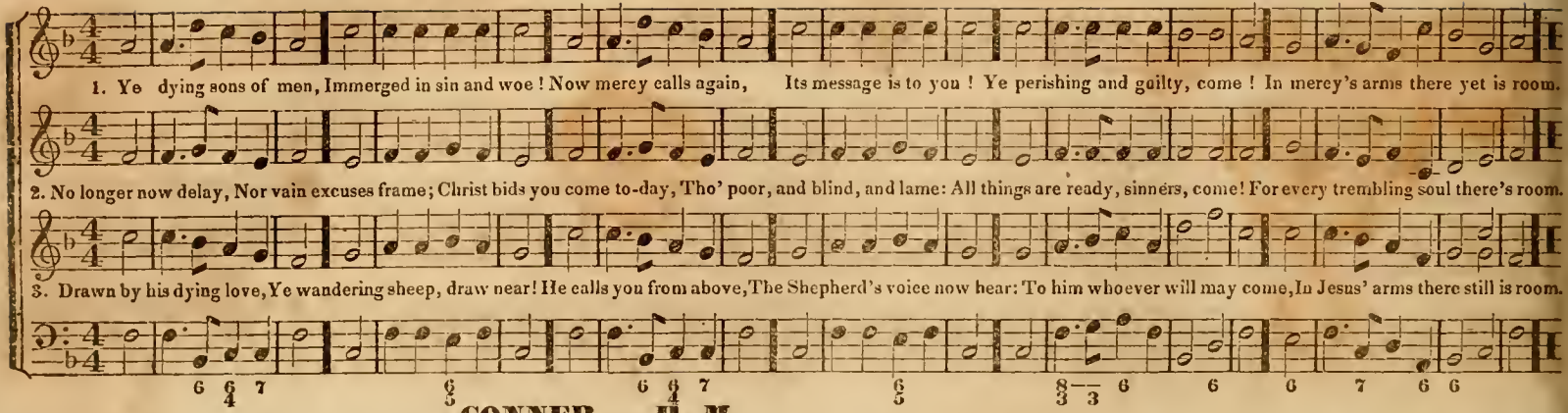
NEWBURY. H. M.

M. Haydn.

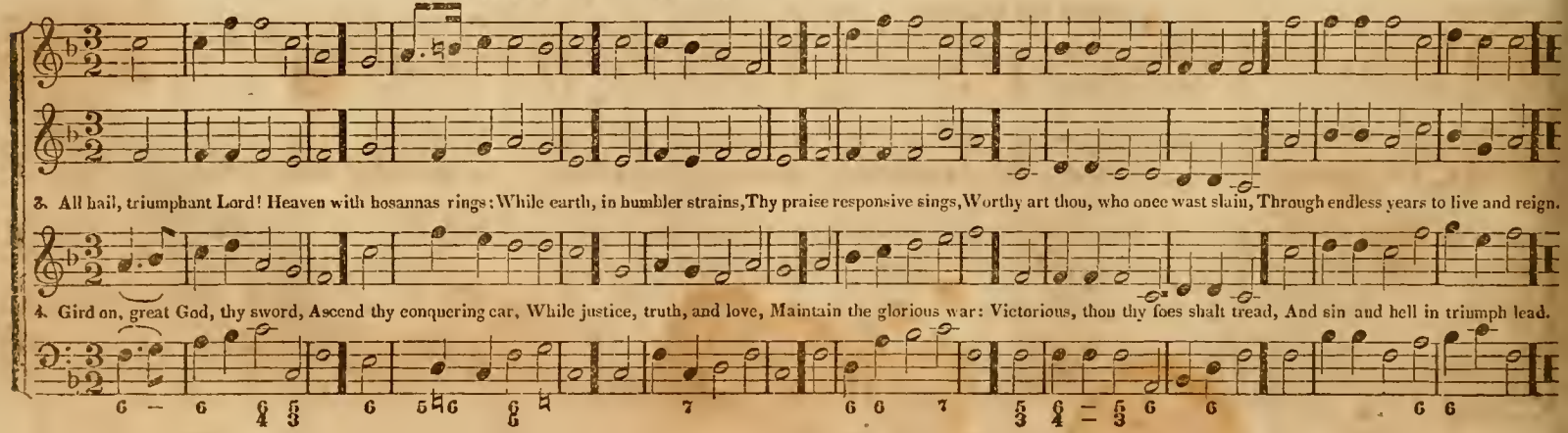
Slow.

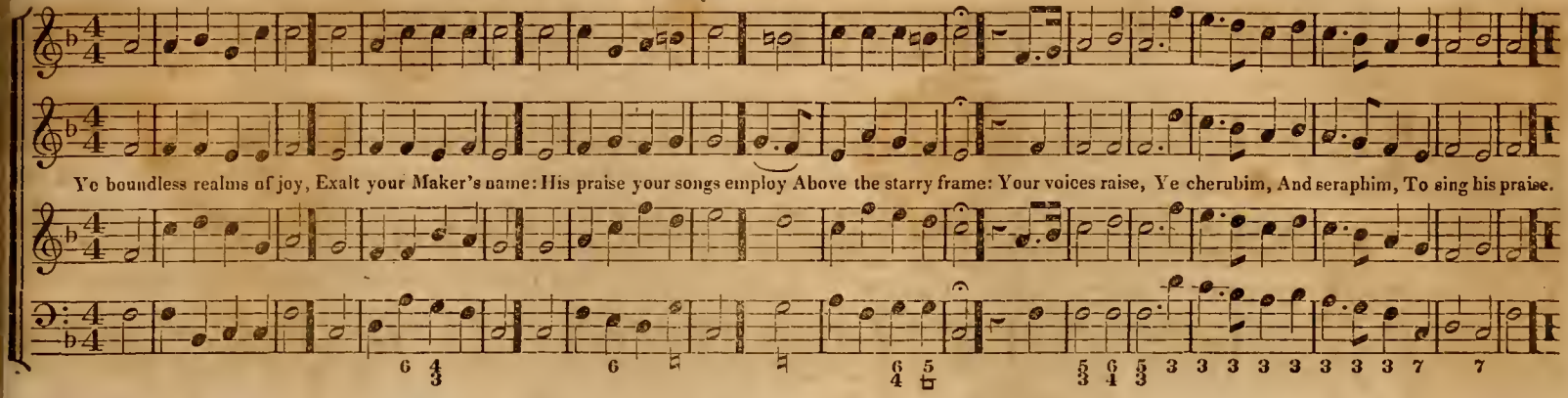

Oh, happy souls who pray, Where God appoints to hear! Oh happy men, who pay Their constant service there!
They praise thee still; And hap - py they, Who love the way, To Zi - on's hill.


To God the mighty Lord, Your joyful thanks repeat; To him due praise afford,
As good as he is great, For God does prove Our constant friend, His boundless love Shall have no end.
[Choir.]
27

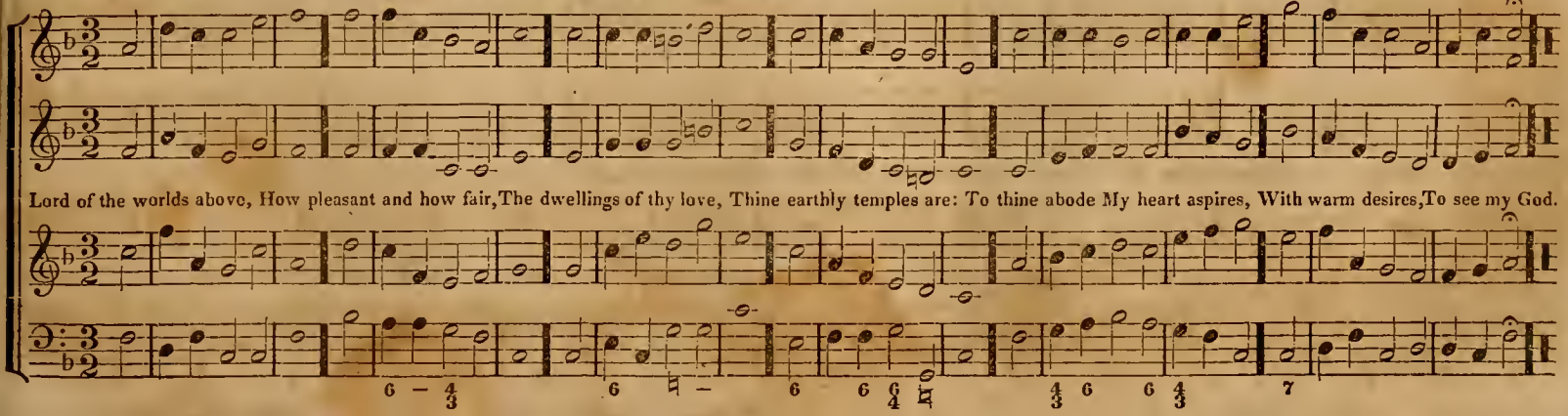

1. Ye dying sons of men, Immerged in sin and woe! Now mercy calls again, Its message is to you! Ye perishing and guilty, come! In mercy's arms there yet is room.
2. No longer now delay, Nor vain excuses frame; Christ bids you come to-day, Tho' poor, and blind, and lame: All things are ready, sinners, come! For every trembling soul there's room.
3. Drawn by his dying love, Ye wandering sheep, draw near! He calls you from above, The Shepherd's voice now hear: To him whoever will may come, In Jesus' arms there still is room.

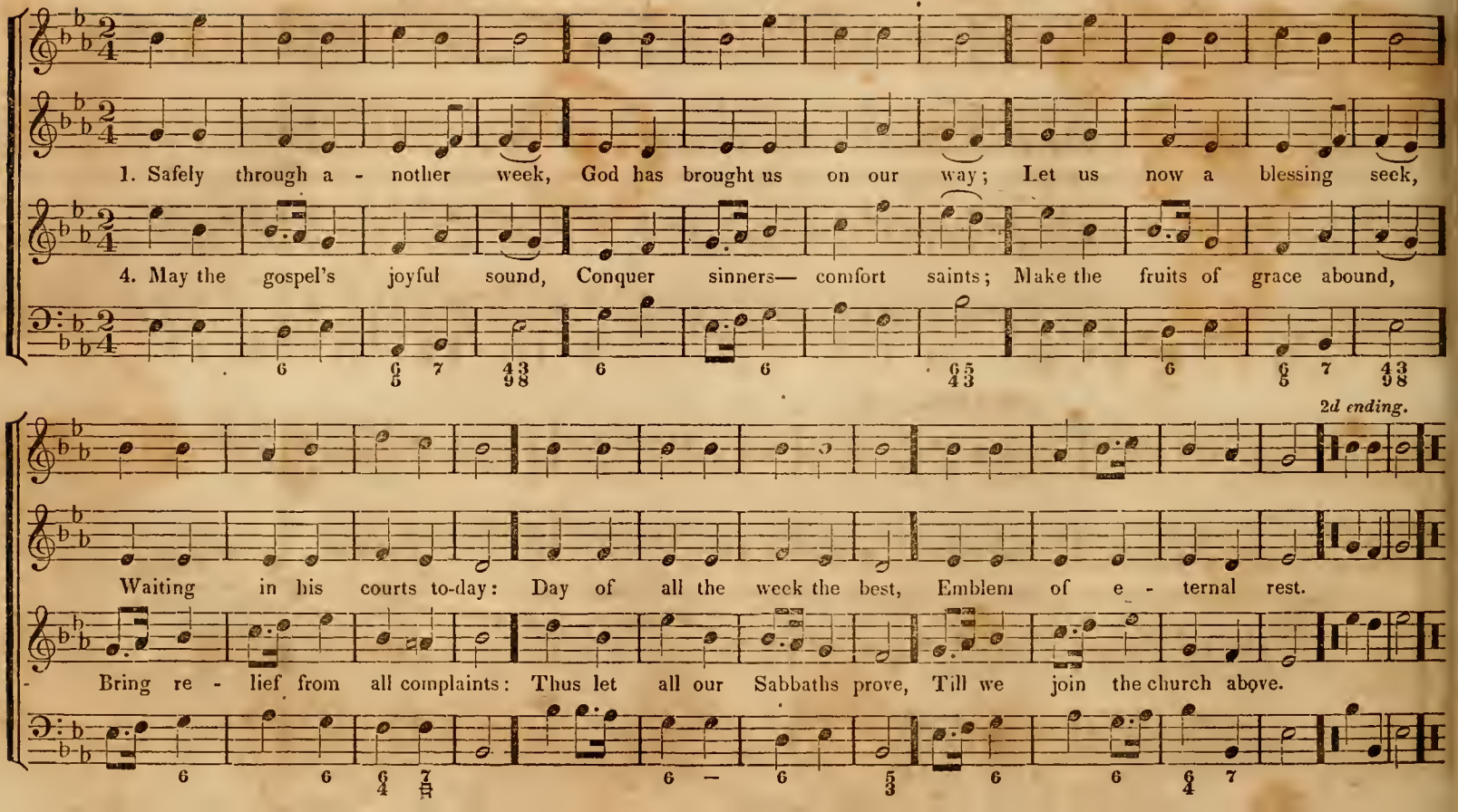
CONNER. H. M.


3. All hail, triumphant Lord! Heaven with hosannas rings: While earth, in humbler strains, Thy praise responsive sings, Worthy art thou, who once wast slain, Through endless years to live and reign.
4. Gird on, great God, thy sword, Ascend thy conquering car, While justice, truth, and love, Maintain the glorious war: Victorious, thou thy foes shalt tread, And sin and hell in triumph lead.


Ye boundless realms of joy, Exalt your Maker's name: His praise your songs employ Above the starry frame: Your voices raise, Ye cherubim, And seraphim, To sing his praise.

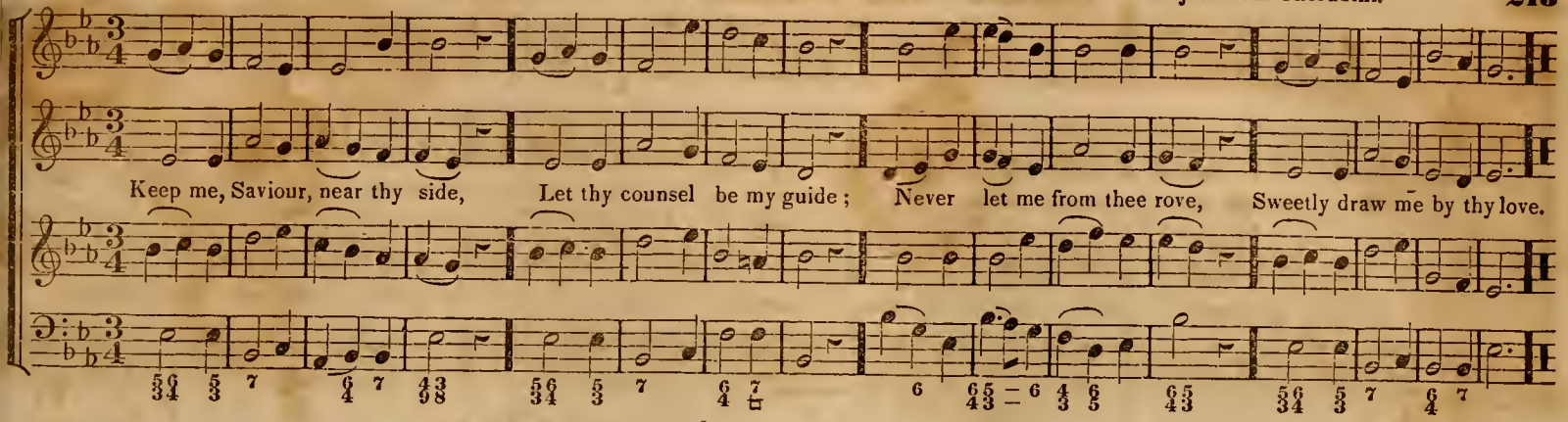
BUCKSPORT. H. M.


Lord of the worlds above, How pleasant and how fair, The dwellings of thy love, Thine earthly temples are: To thine abode My heart aspires, With warm desires, To see my God.

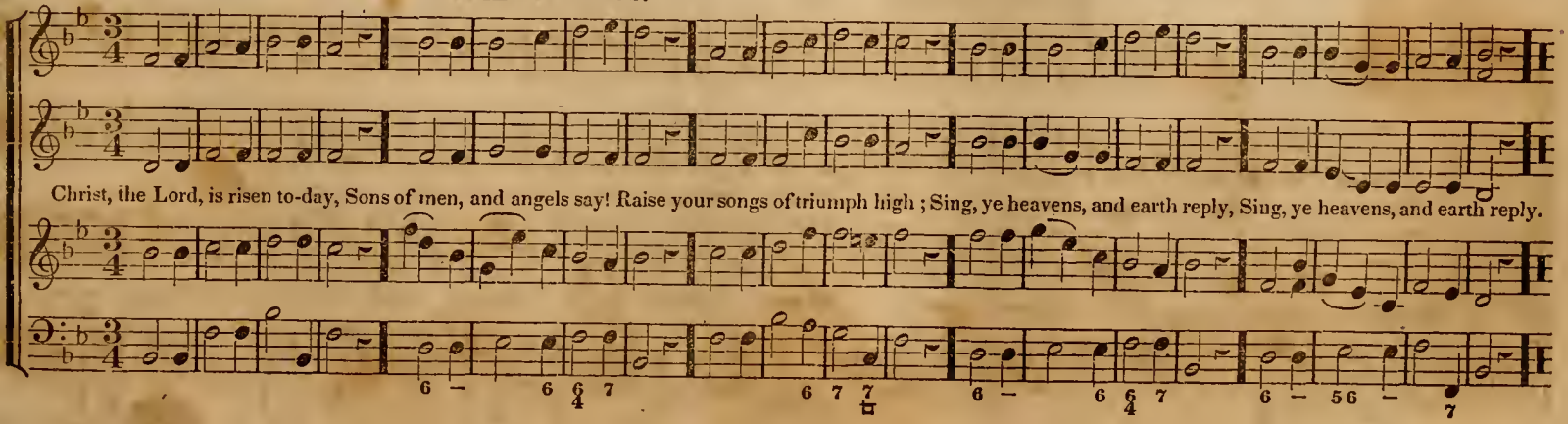

1. Safely through a - nother week, God has brought us on our way; Let us now a blessing seek,
4. May the gospel's joyful sound, Conquer sinners— comfort saints; Make the fruits of grace abound,
2d ending.
Waiting in his courts to-day: Day of all the week the best, Emblem of e - ternal rest.
Bring re - lief from all complaints: Thus let all our Sabbaths prove, Till we join the church above.

DALLAS. 7s.

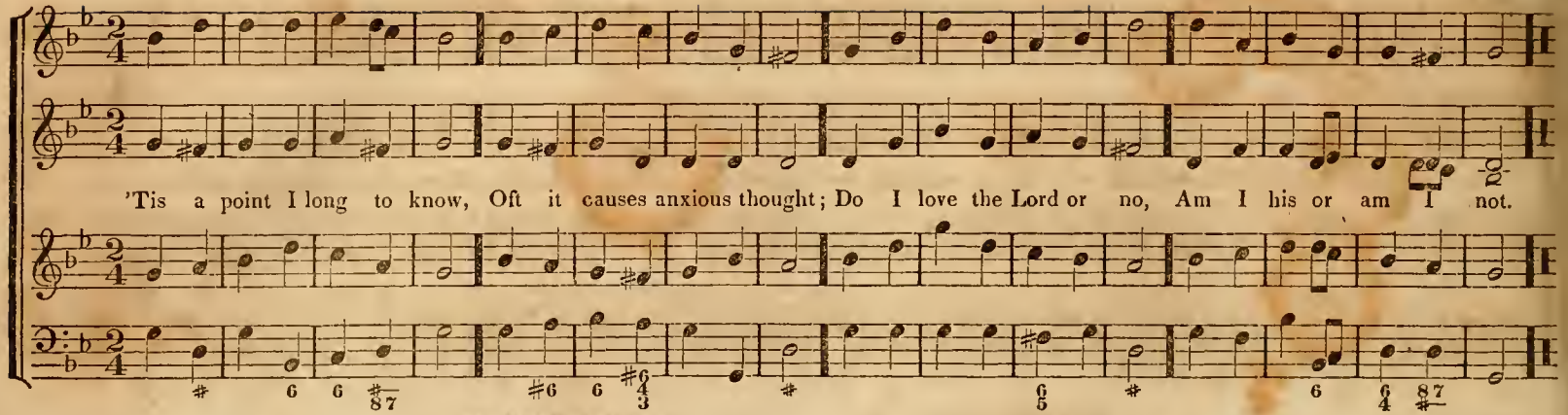
Subject from Cherubini.



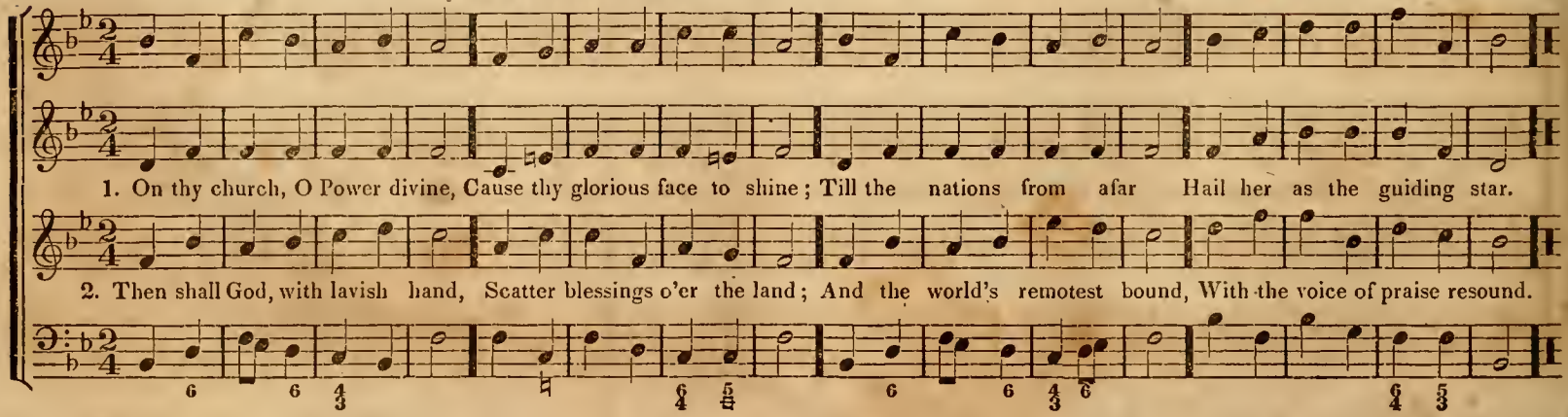
WADE. 7s.

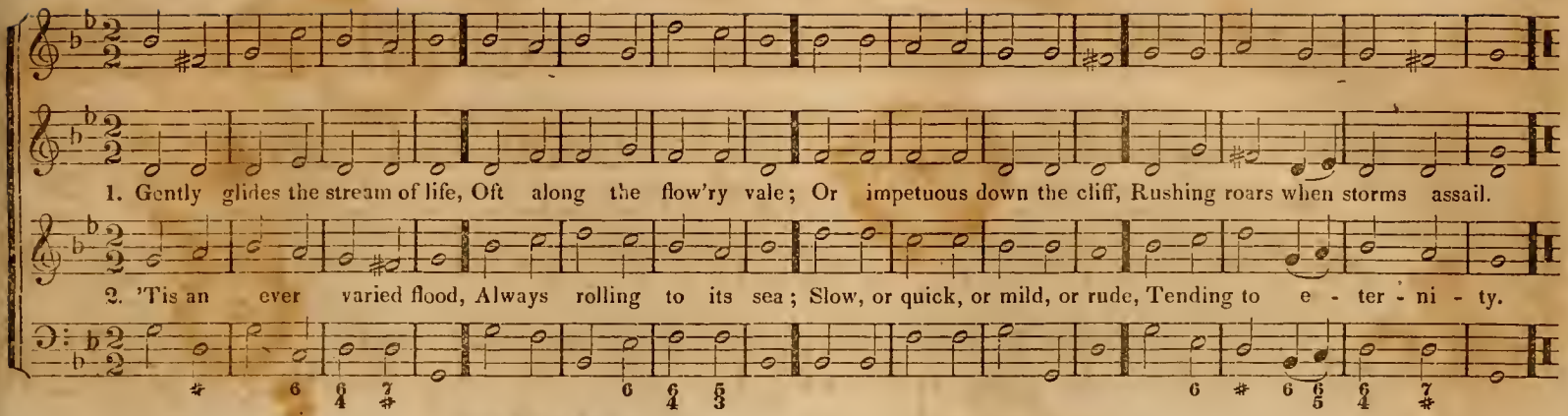

Christ, the Lord, is risen to-day, Sons of men, and angels say! Raise your songs of triumph high; Sing, ye heavens, and earth reply, Sing, ye heavens, and earth reply.

LUNENBURG. 7s.

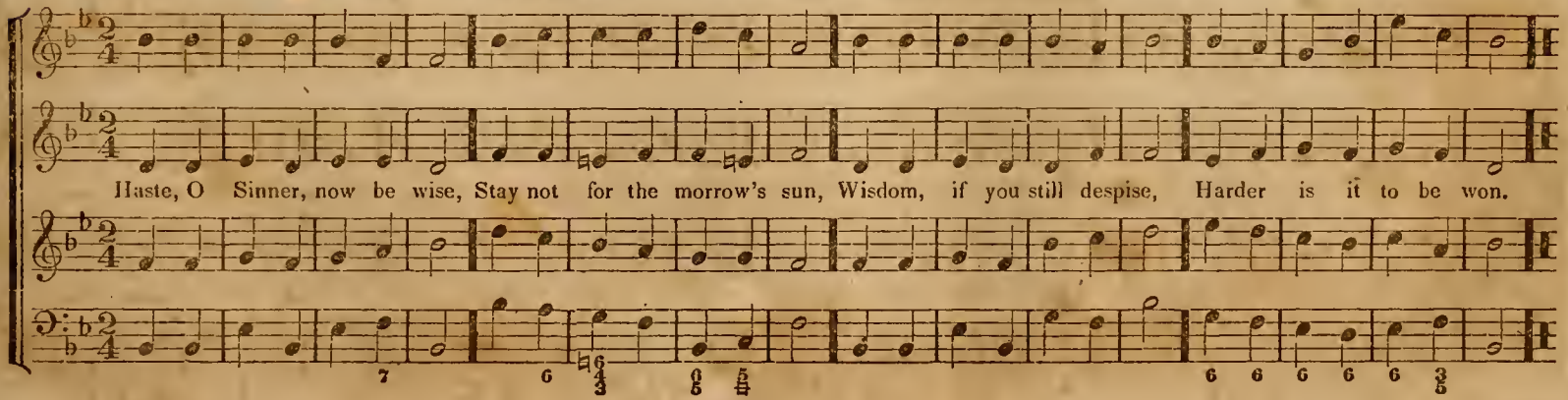


HARTWELL. 7s.


1. On thy church, O Power divine, Cause thy glorious face to shine; Till the nations from afar Hail her as the guiding star.
2. Then shall God, with lavish hand, Scatter blessings o'er the land; And the world's remotest bound, With the voice of praise resound.

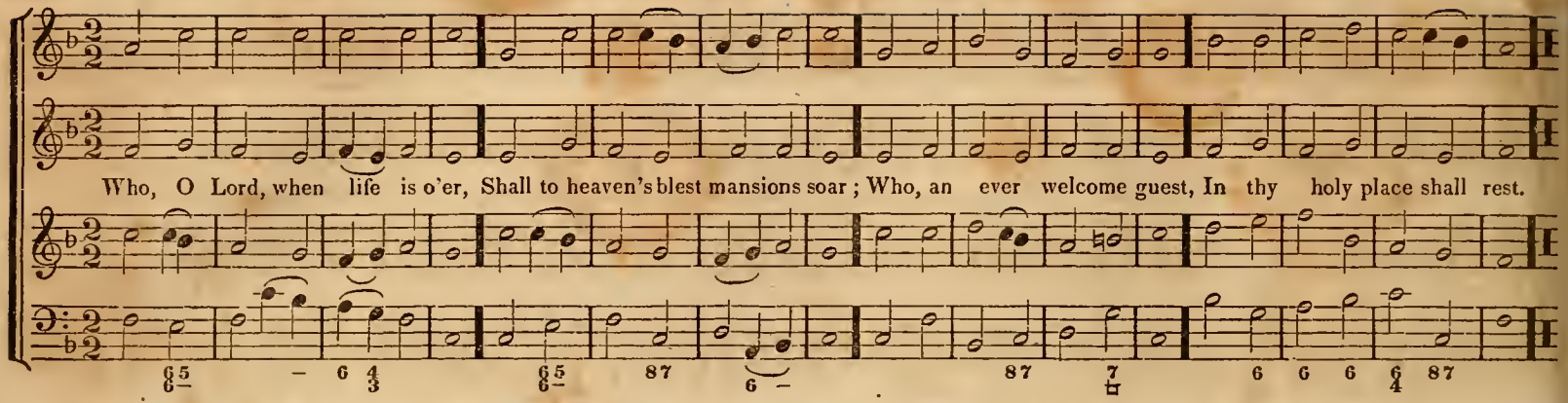

1. Gently glides the stream of life, Oft along the flow'ry vale; Or impetuous down the cliff, Rushing roars when storms assail.
2. 'Tis an ever varied flood, Always rolling to its sea; Slow, or quick, or mild, or rude, Tending to e - ter - ni - ty.

PRENTISS. 7s.

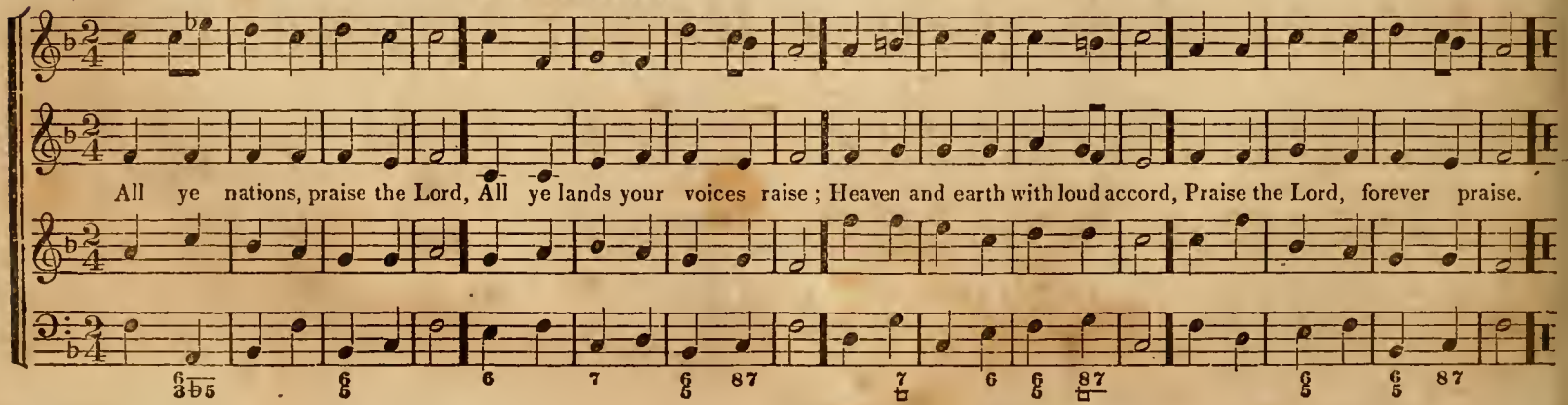

Haste, O Sinner, now be wise, Stay not for the morrow's sun, Wisdom, if you still despise, Harder is it to be won.

EDYFIELD. 7s.

Latrobe.



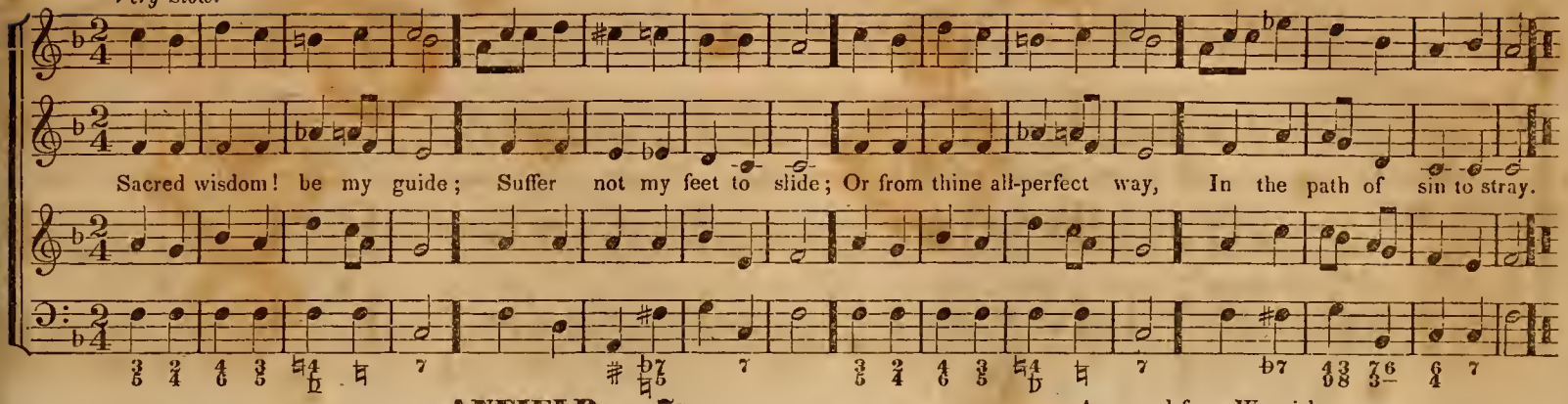
ROTTERDAM. 7s.


All ye nations, praise the Lord, All ye lands your voices raise; Heaven and earth with loud accord, Praise the Lord, forever praise.

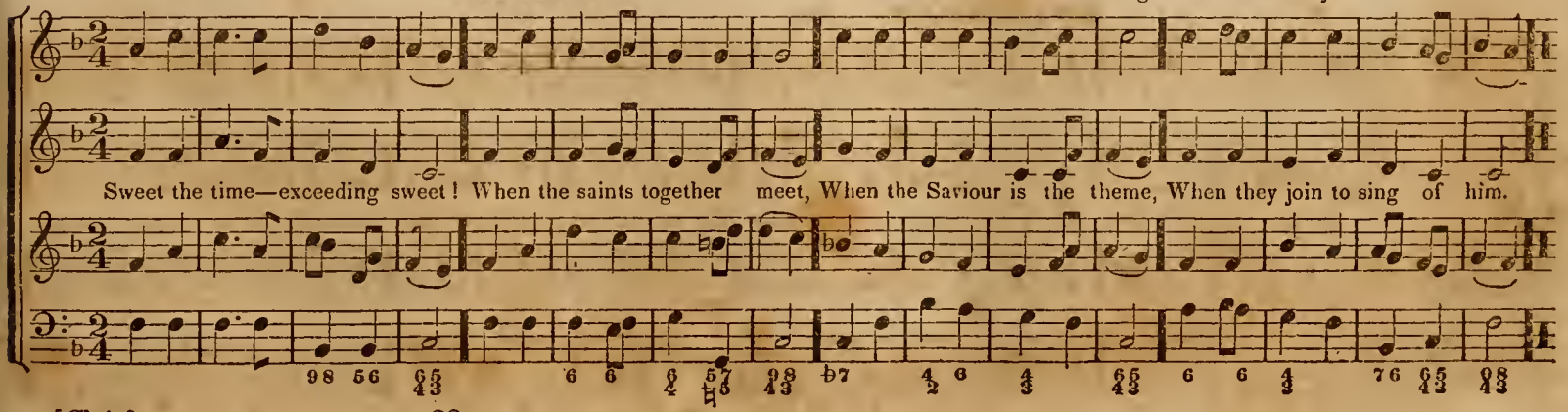
CHATHAM. 7s.

Arranged from Weber.

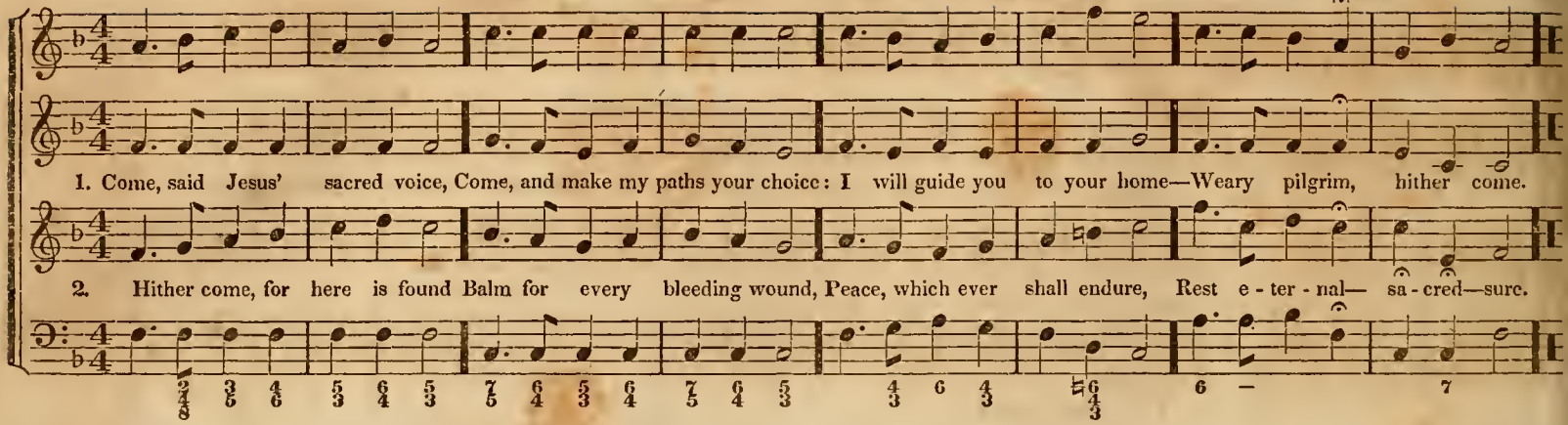
Very Slow.



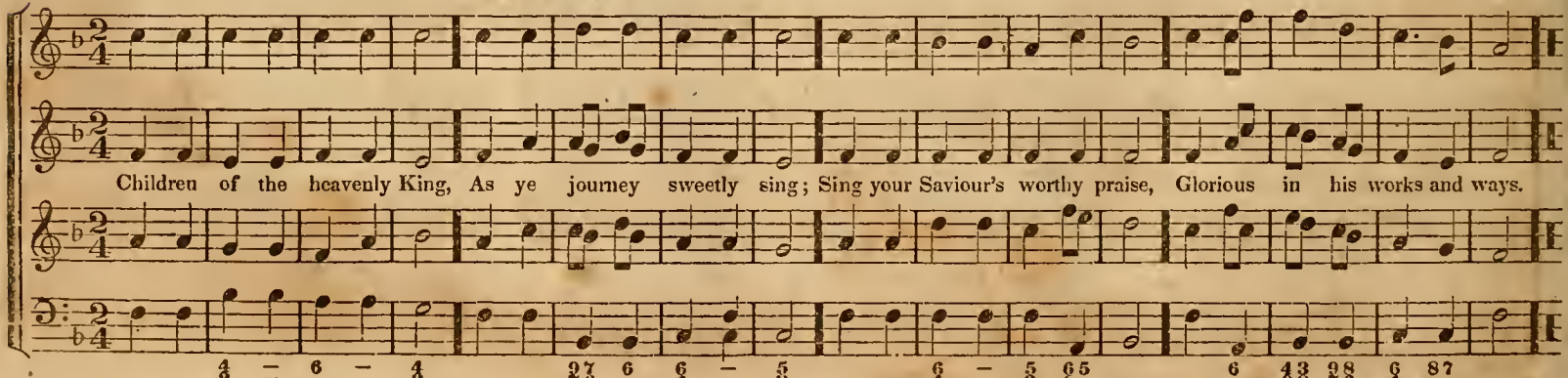
ANFIELD. 7s.

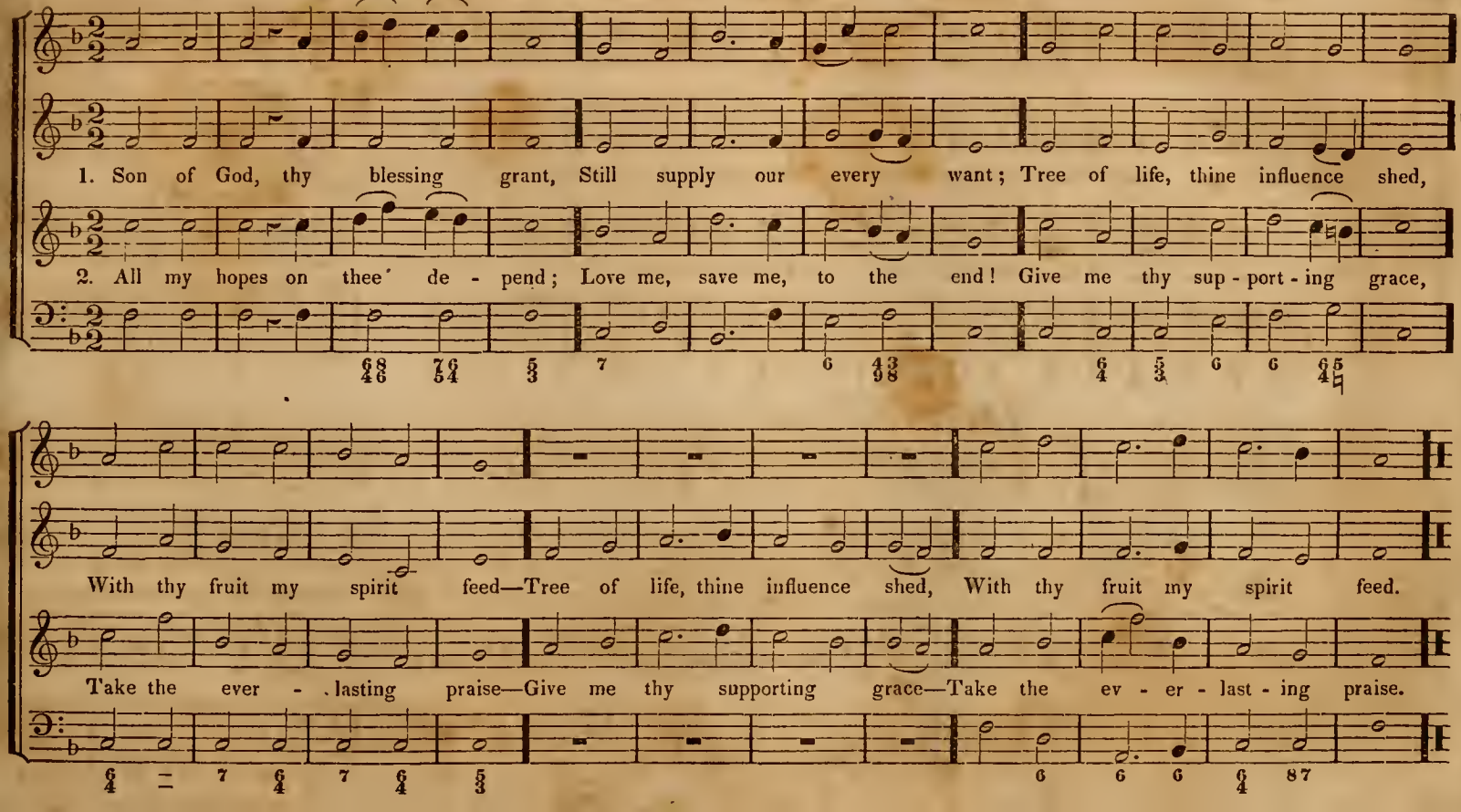
Arranged from Wranisky.

[*Choir.*]

GRANT. 7s.

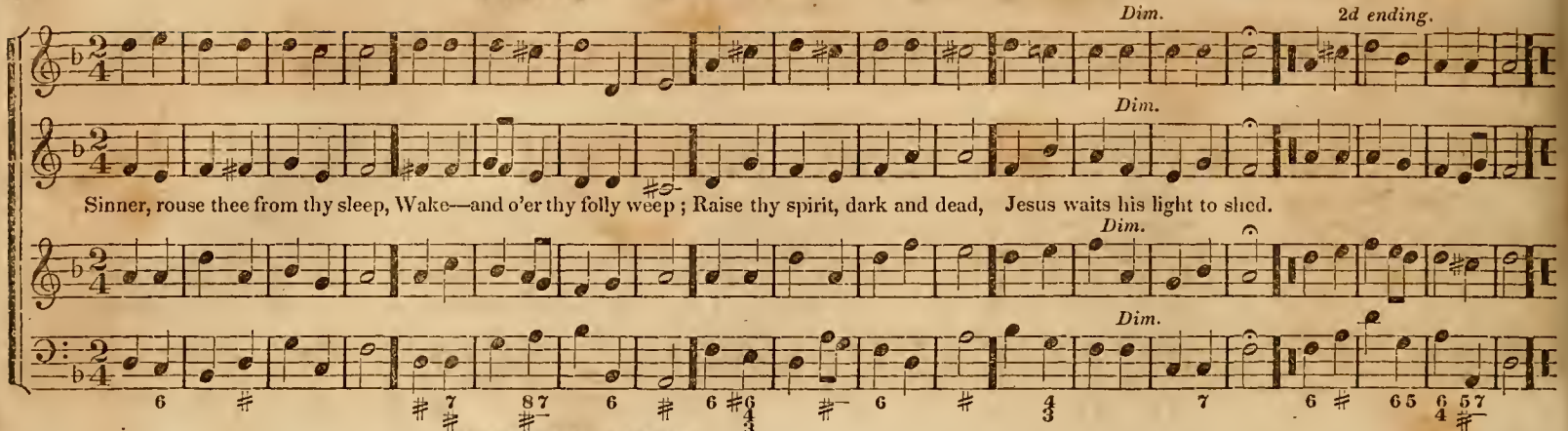

1. Come, said Jesus' sacred voice, Come, and make my paths your choice: I will guide you to your home—Weary pilgrim, hither come.
2. Hither come, for here is found Balm for every bleeding wound, Peace, which ever shall endure, Rest e - ter - nal— sa - cred—sure.

CALCUTTA. 7s.

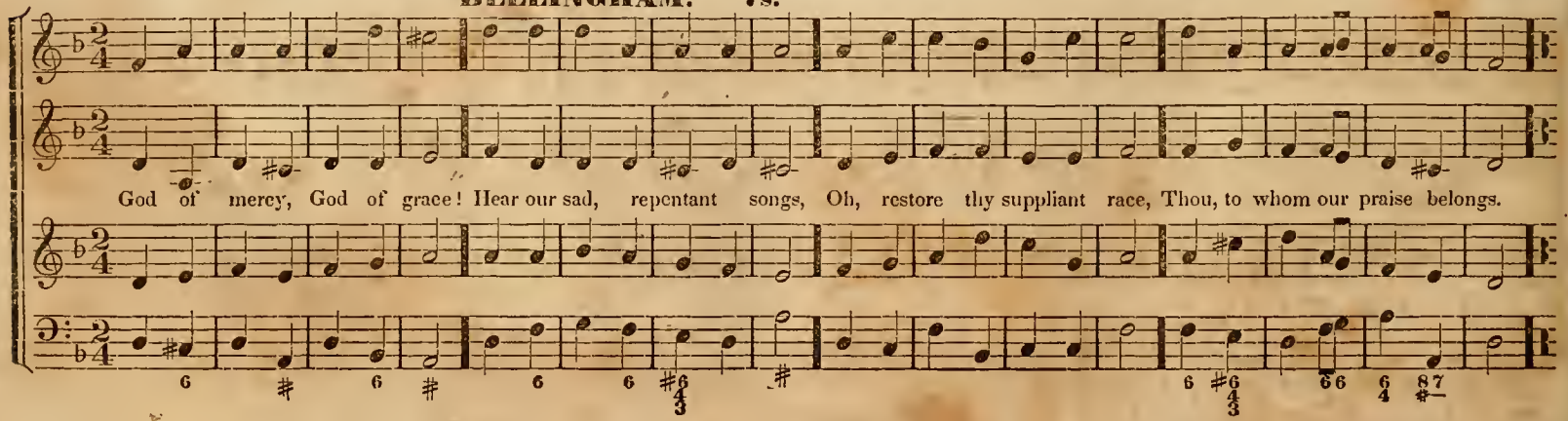
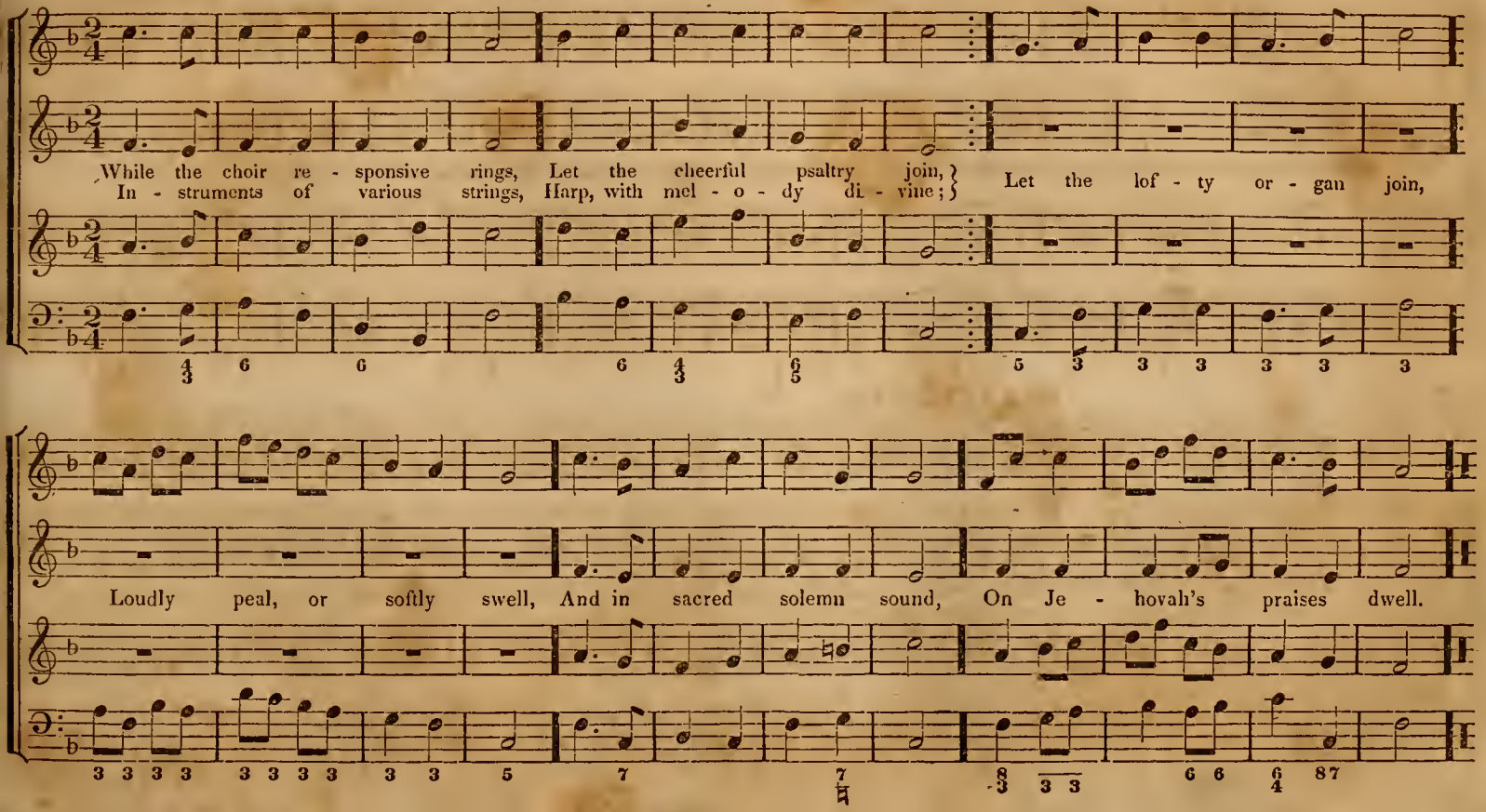

Children of the heavenly King, As ye journey sweetly sing; Sing your Saviour's worthy praise, Glorious in his works and ways.


1. Son of God, thy blessing grant, Still supply our every want; Tree of life, thine influence shed,
2. All my hopes on thee´ de - pend; Love me, save me, to the end! Give me thy sup - port - ing grace,
With thy fruit my spirit feed—Tree of life, thine influence shed, With thy fruit my spirit feed.
Take the ever - lasting praise—Give me thy supporting grace—Take the ev - er - last - ing praise.

GENOA. 7s.


Dim.
2d ending.
Dim.
Sinner, rouse thee from thy sleep, Wake—and o'er thy folly weep ; Raise thy spirit, dark and dead, Jesus waits his light to shed.
Dim.
Dim.

BELLINGHAM. 7s.



While the choir re - sponsive rings, Let the cheerful psaltry join,
In - struments of various strings, Harp, with mel - o - dy di - vine;
Let the lof - ty or - gan join,
Loudly peal, or softly swell, And in sacred solemn sound, On Je - hovah's praises dwell.

LINCOLN. 7s.

Dr. Boyce.

Morning breaks upon the tomb, Jesus dissipates the gloom: Day of triumph through the skies,—See, the glorious Saviour rise.

WILMOT. 7s.

Arranged from Weber.

1. *p.* Heavenly Father, sovereign Lord, *f.* Be thy glorious name adored! *p.* Lord, thy mercies never fail; *f.* Hail, celestial goodness, hail!

2. *p.* Though unworthy, Lord, thine ear, Deign our humble songs to hear; *m.* Purer praise we hope to bring, When around thy throne we sing.

3. *ff.* Then with angel harps again, We will wake a nobler strain, There, in joyful songs of praise, Our triumphant voices raise.

HALLOWELL. 7s.

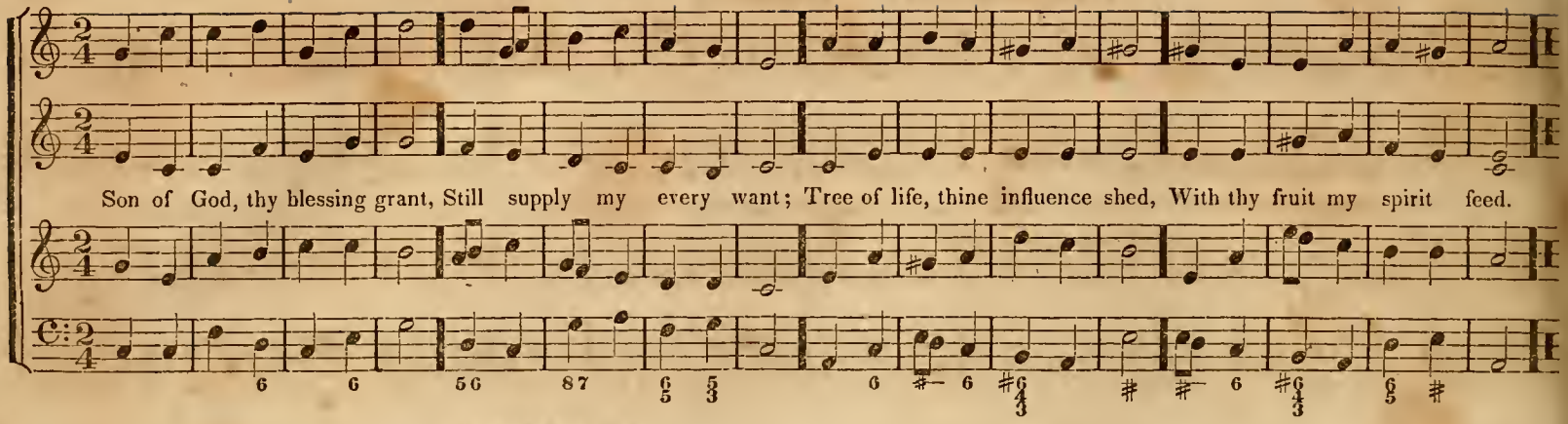
1. All ye nations, praise the Lord, All ye lands, your voices raise; Heaven and earth with loud accord, Praise the Lord—for - ever praise.

3. Praise him, ye who know his love; Praise him, from the depths beneath; Praise him in the heights above; Praise your Maker, all that breathe.

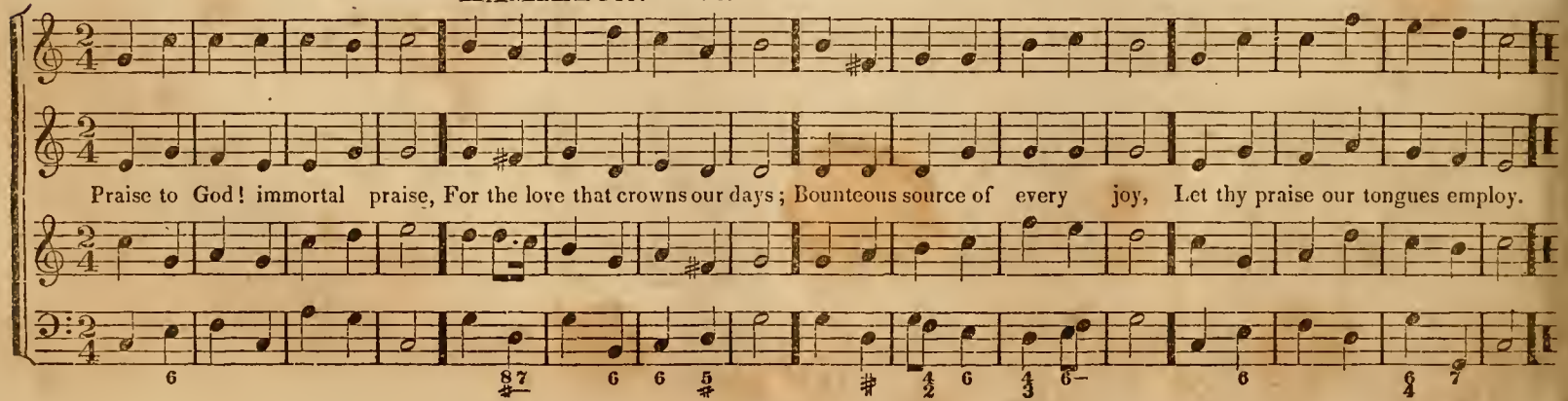
BATES. 7s.

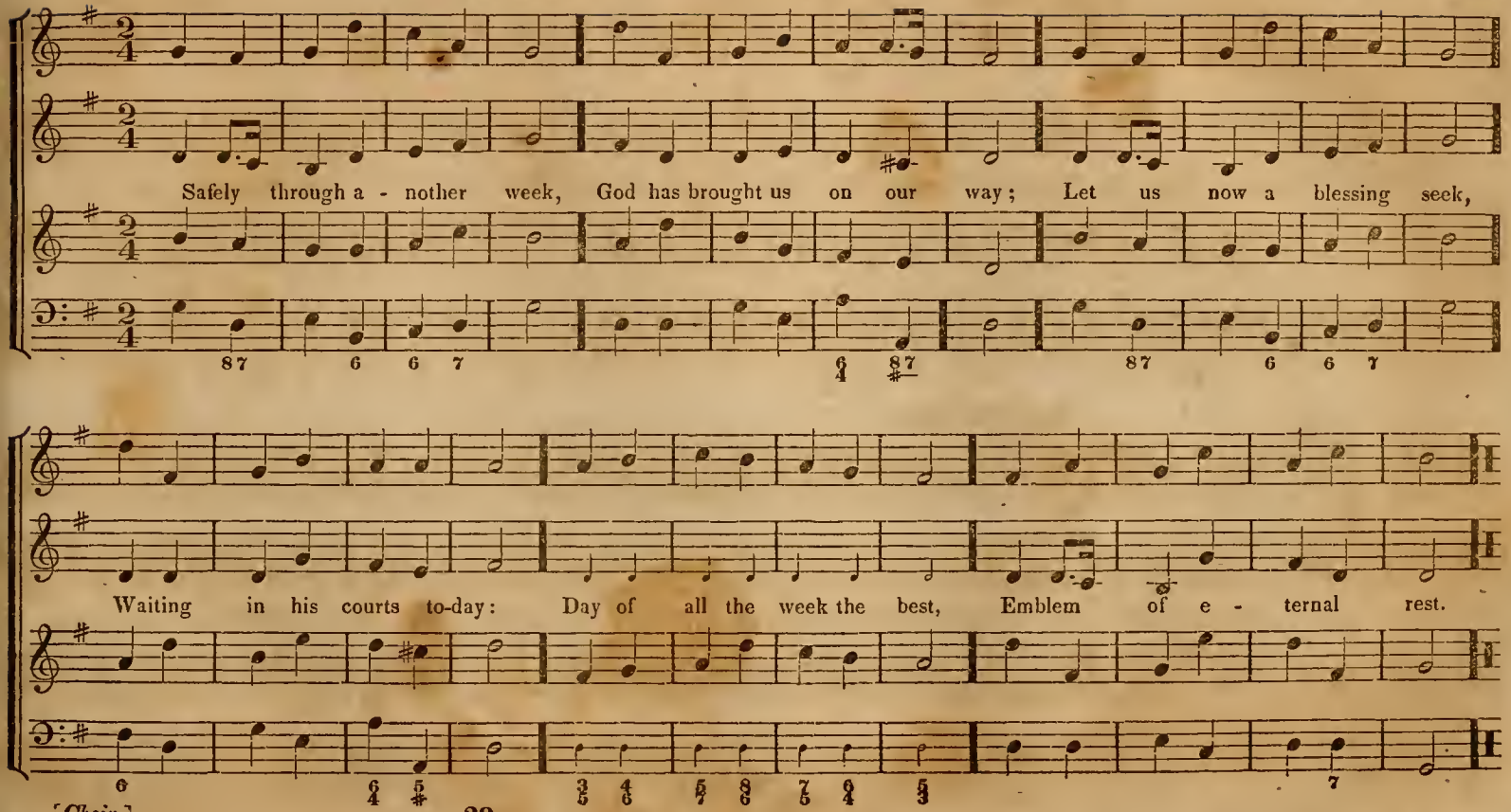
Angels! roll the rock away! Death! yield up thy mighty prey! See!—he rises from the tomb, Rises with immortal bloom.

FENWICK. 7s.

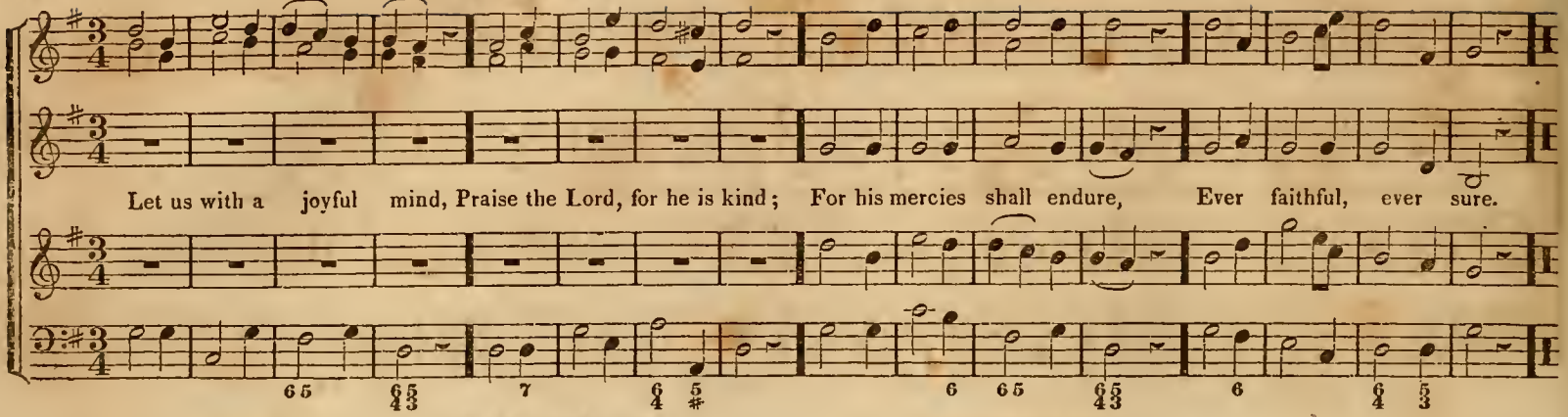


HAMILTON. 7s.

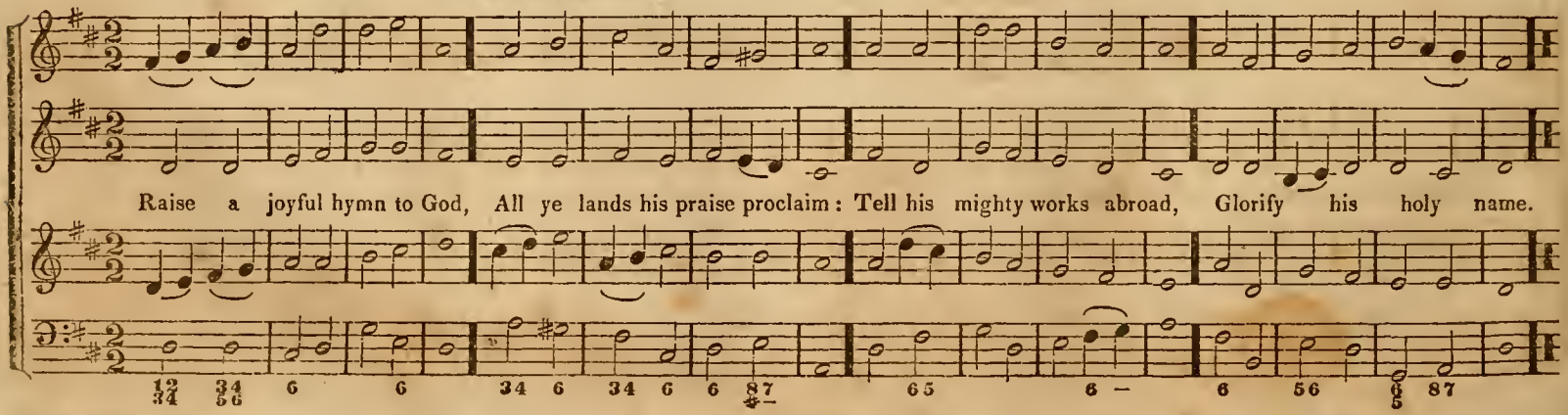

Praise to God! immortal praise, For the love that crowns our days; Bounteous source of every joy, Let thy praise our tongues employ.

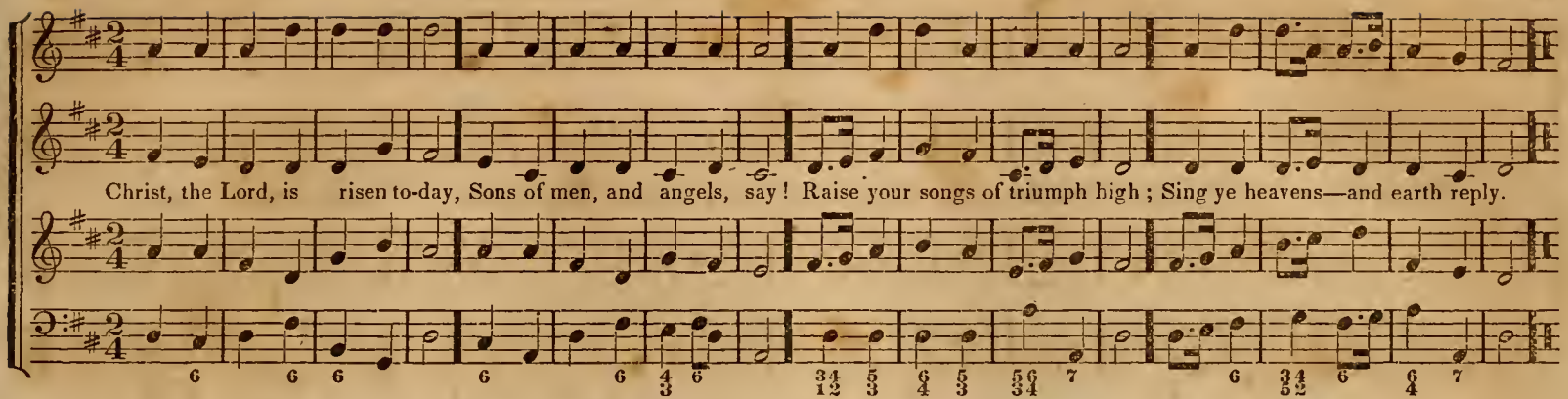

Safely through a - nother week, God has brought us on our way; Let us now a blessing seek,
Waiting in his courts to-day: Day of all the week the best, Emblem of e - ternal rest.
[Choir.]

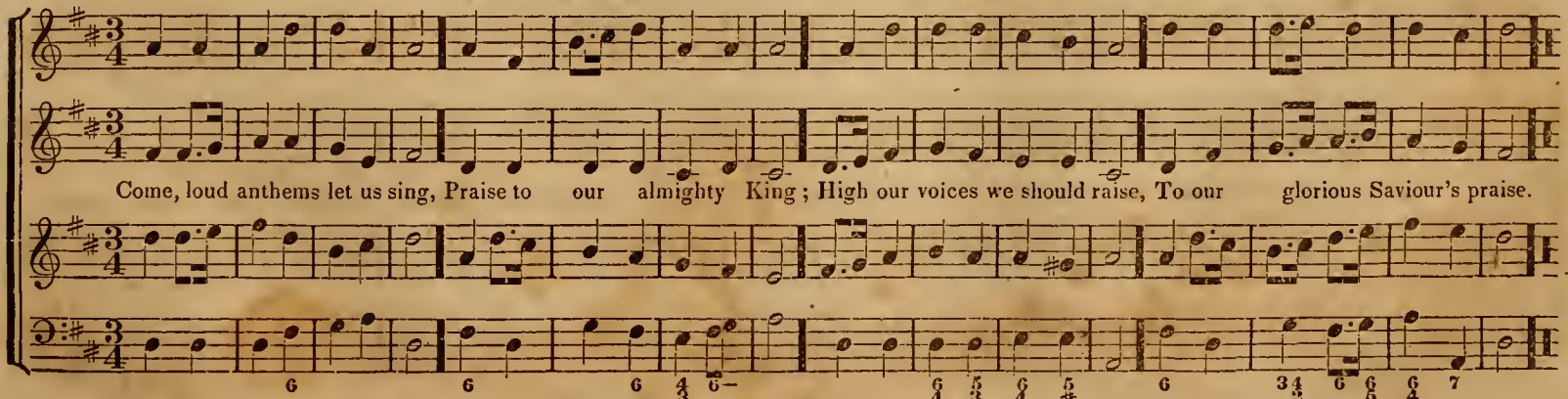
PARTHIA. 7s.



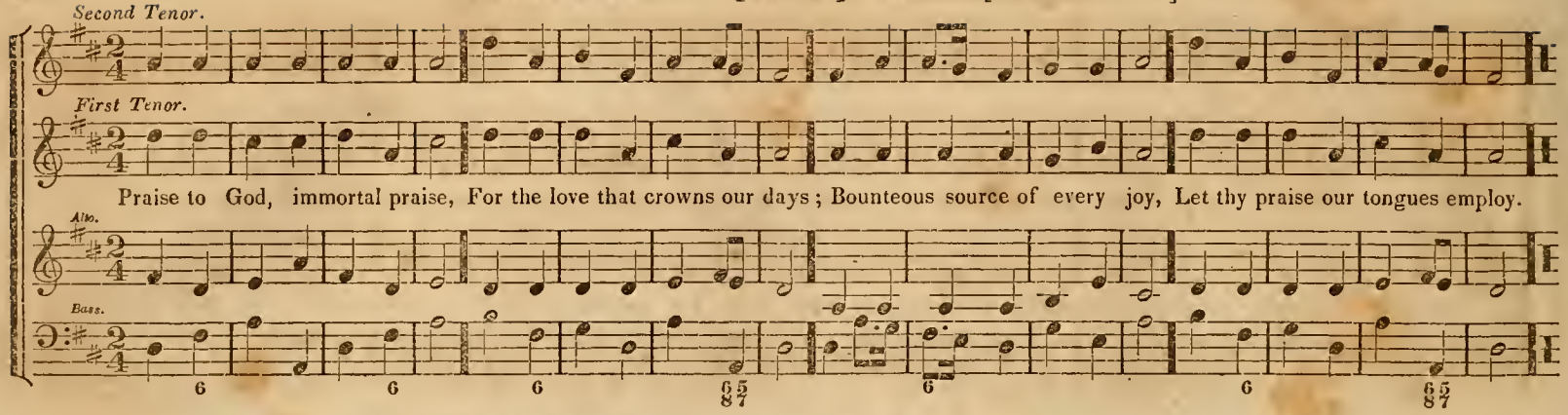
WATERBURY. 7s.



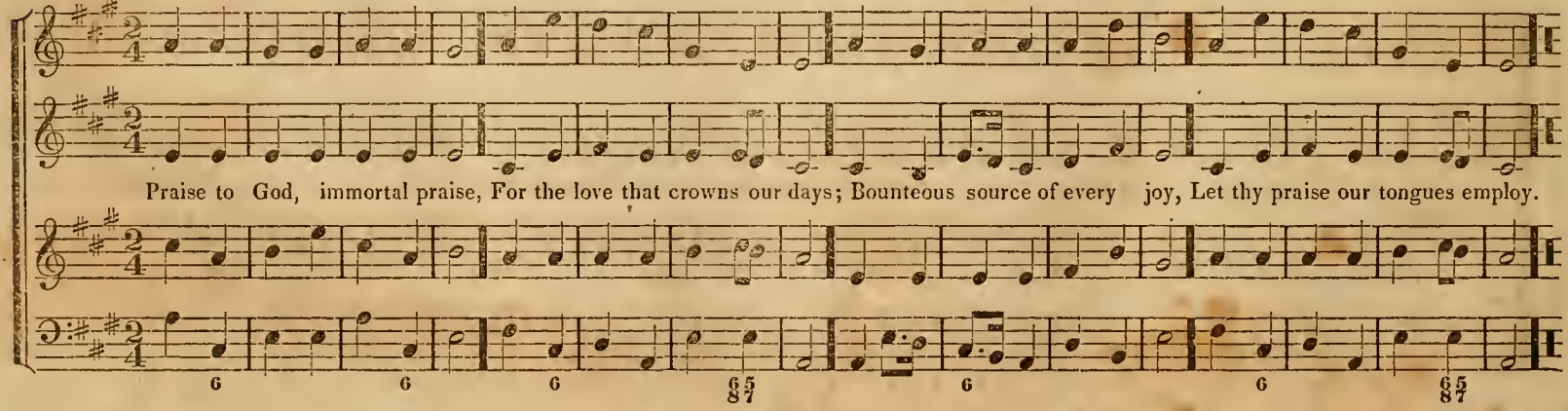
SOUTHAMPTON. 7s.

SPAULDING. 7s.


Come, loud anthems let us sing, Praise to our almighty King; High our voices we should raise, To our glorious Saviour's praise.

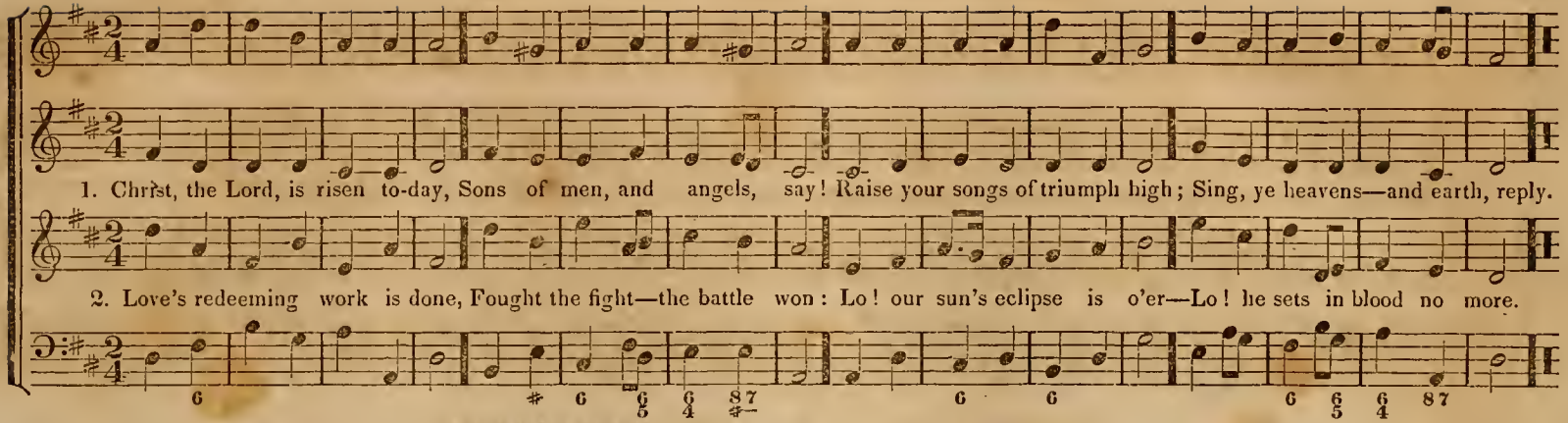
NUREMBURG. [No. 1.] 7s. [For men's voices.]



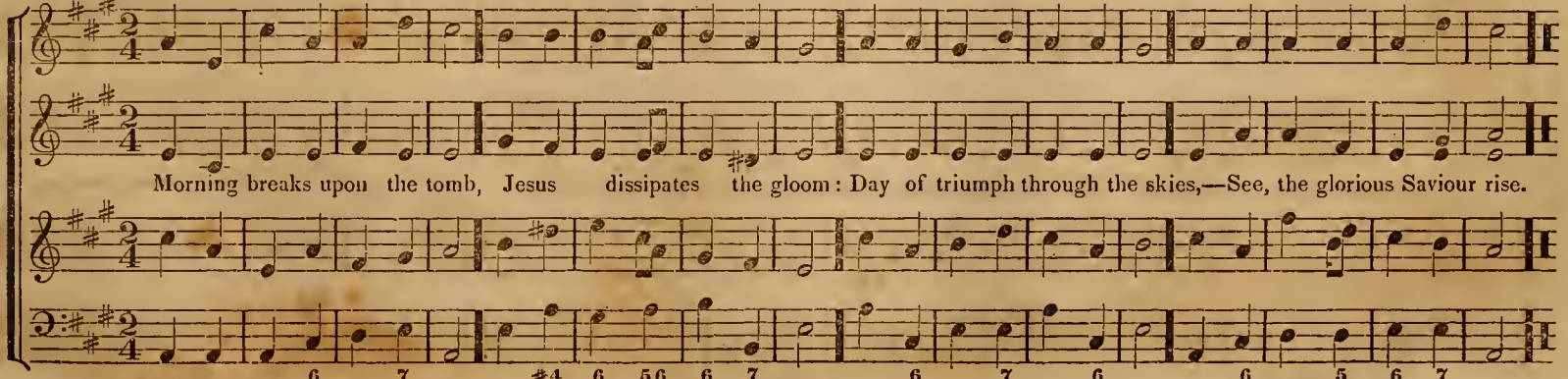
NUREMBURG. 7s. [No. 2.]


Praise to God, immortal praise, For the love that crowns our days; Bounteous source of every joy, Let thy praise our tongues employ.
6
6
6
6 5 / 8 7
6
6
6 5 / 8 7

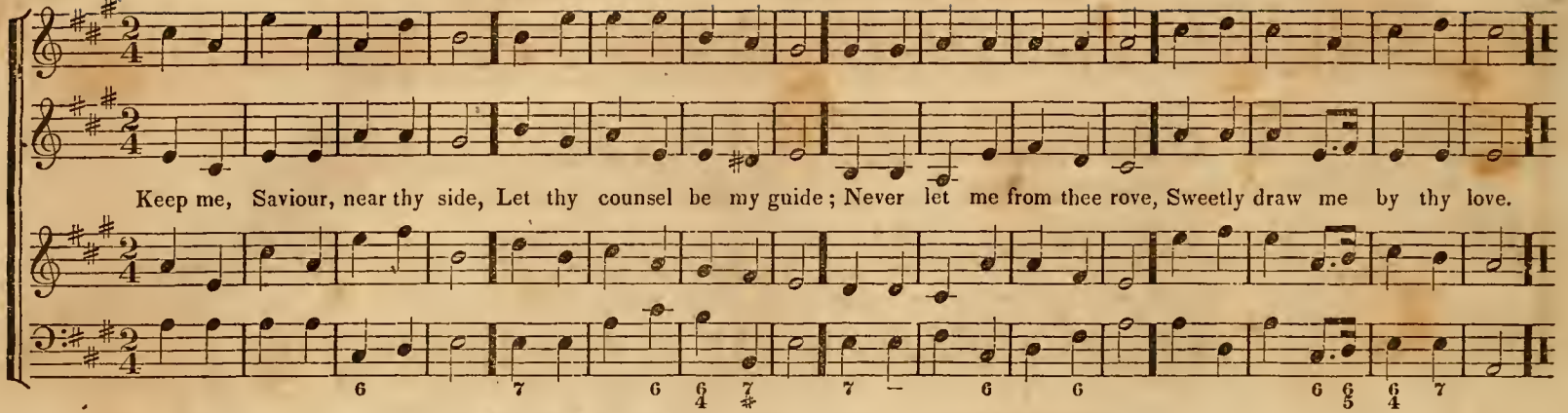
MONTROSE. 7s.


1. Christ, the Lord, is risen to-day, Sons of men, and angels, say! Raise your songs of triumph high; Sing, ye heavens—and earth, reply.
2. Love's redeeming work is done, Fought the fight—the battle won: Lo! our sun's eclipse is o'er—Lo! he sets in blood no more.

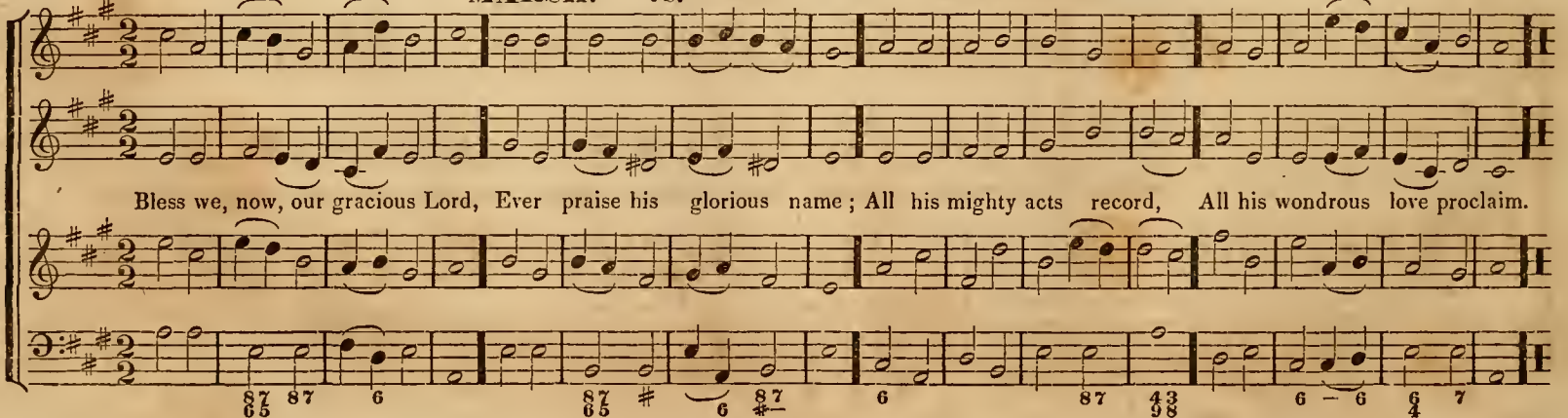
PETERSHAM. 7s.



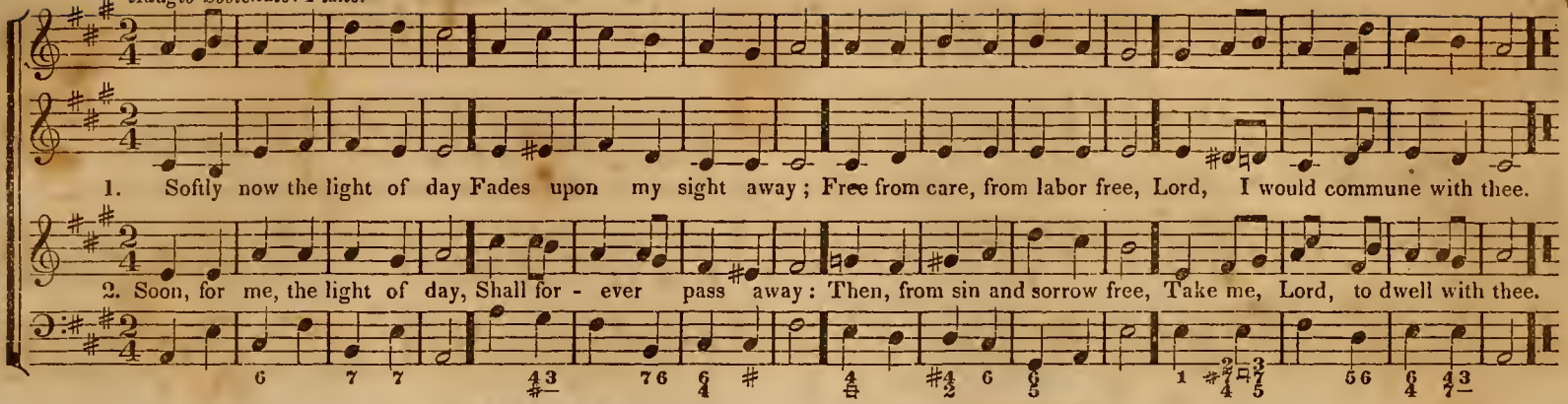
HALL. 7s.



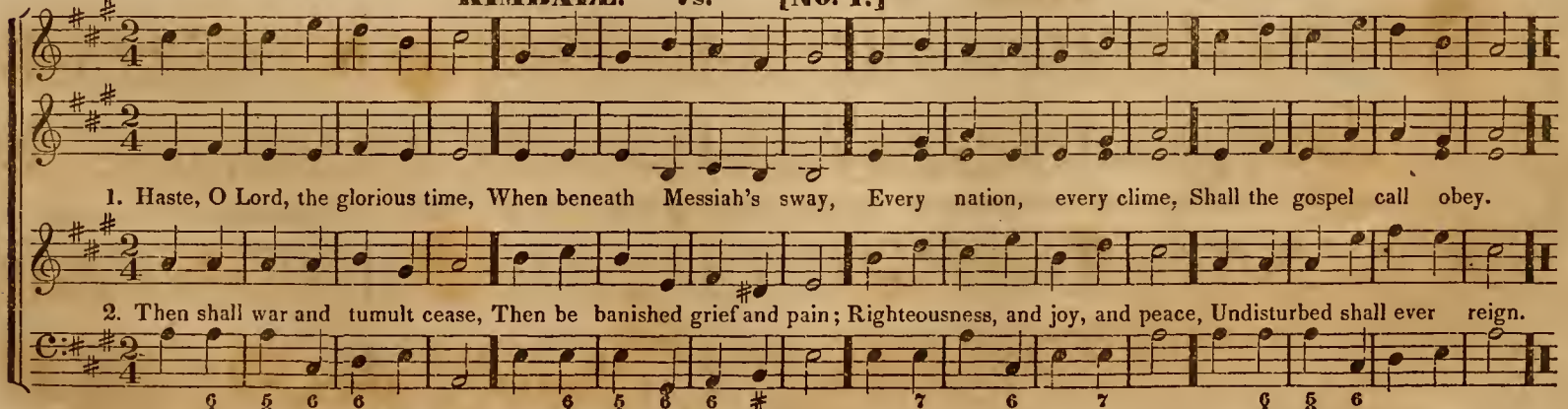
MARSH. 7s.



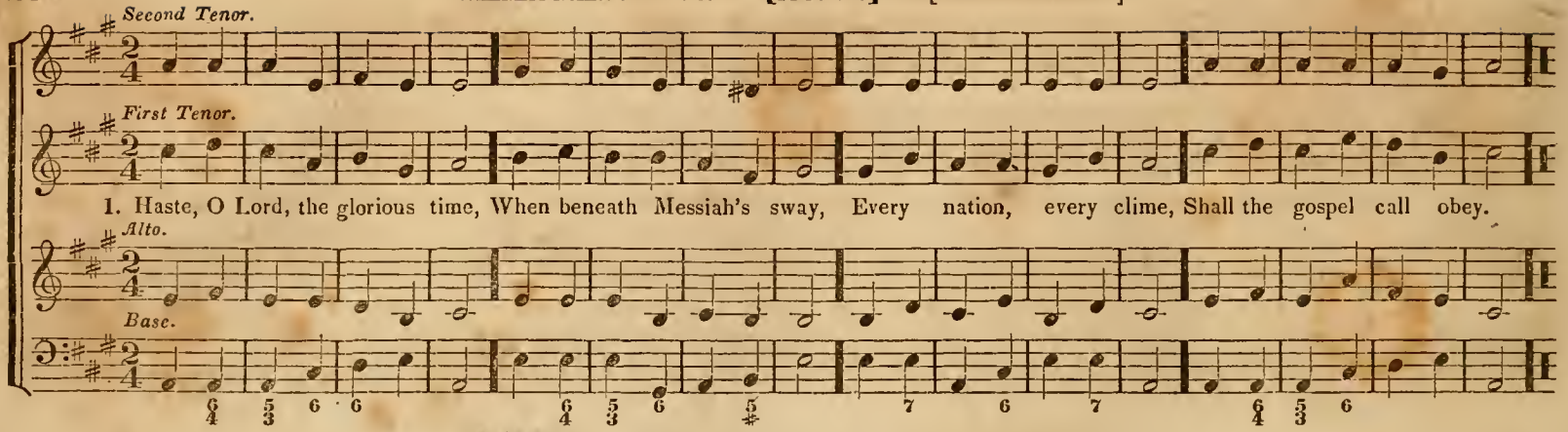
Adagio Sostenuto. Piano.


1. Softly now the light of day Fades upon my sight away; Free from care, from labor free, Lord, I would commune with thee.
2. Soon, for me, the light of day, Shall for - ever pass away: Then, from sin and sorrow free, Take me, Lord, to dwell with thee.

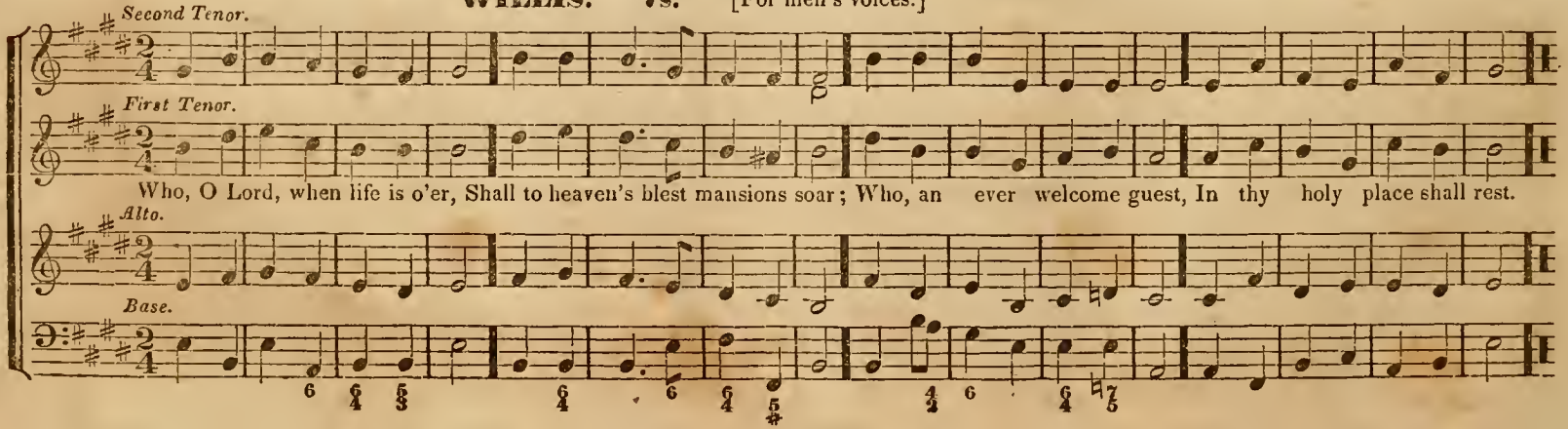
KIMBALL. 7s. [No. 1.]


1. Haste, O Lord, the glorious time, When beneath Messiah's sway, Every nation, every clime, Shall the gospel call obey.
2. Then shall war and tumult cease, Then be banished grief and pain; Righteousness, and joy, and peace, Undisturbed shall ever reign.

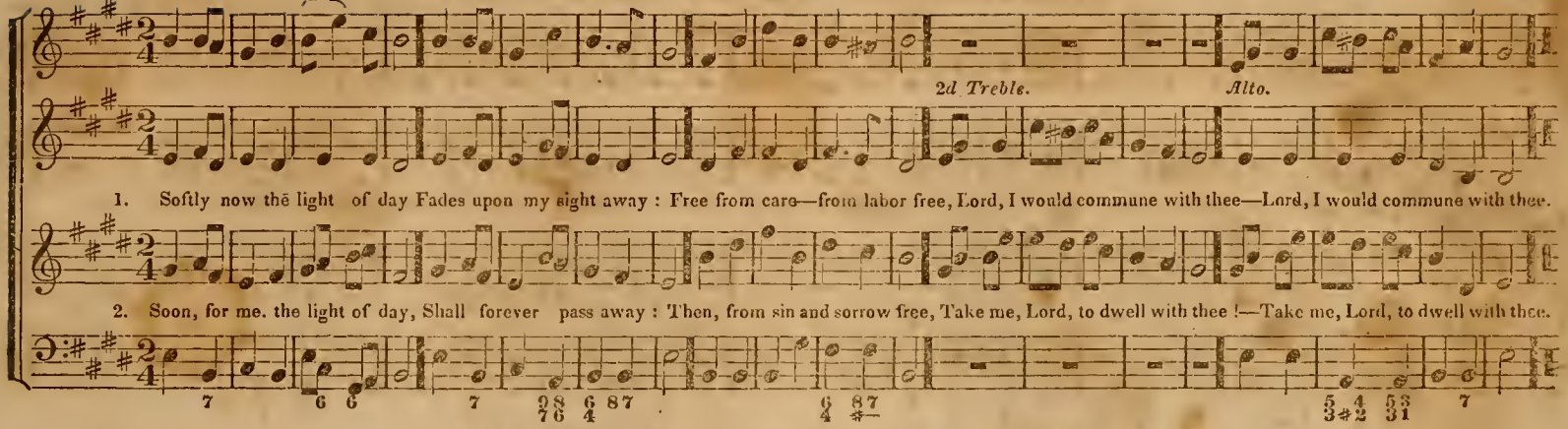
KIMBALL. 7s. [No. 2.] [For men's voices.]


Second Tenor.
First Tenor.
1. Haste, O Lord, the glorious time, When beneath Messiah's sway, Every nation, every clime, Shall the gospel call obey.
Alto.
Base.

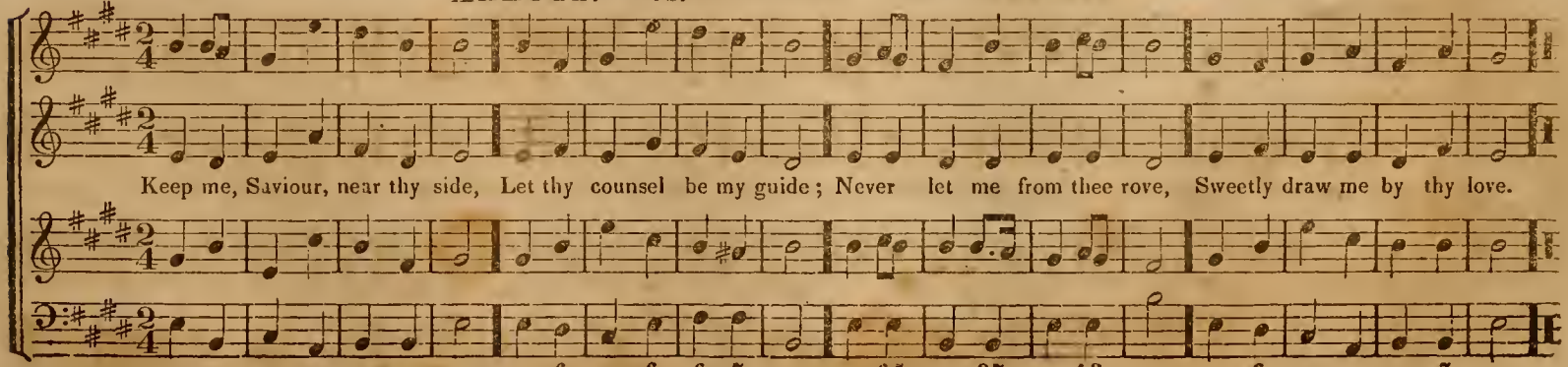
WILLIS. 7s. [For men's voices.]


Second Tenor.
First Tenor.
Who, O Lord, when life is o'er, Shall to heaven's blest mansions soar; Who, an ever welcome guest, In thy holy place shall rest.
Alto.
Base.

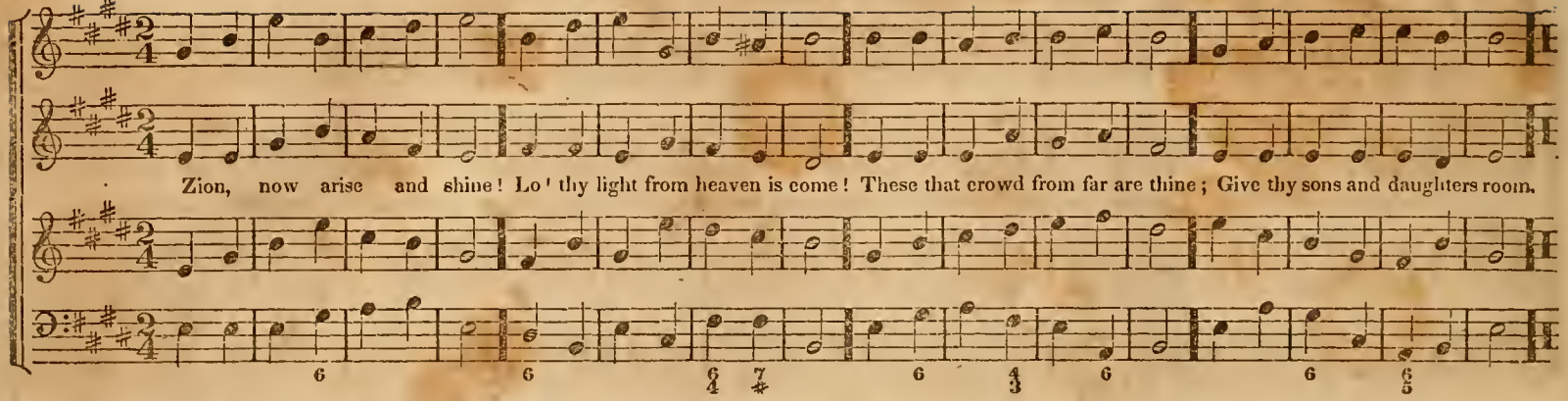
NORTHWOOD. 7s.


2d Treble.
Alto.
1. Softly now the light of day Fades upon my sight away : Free from care—from labor free, Lord, I would commune with thee—Lord, I would commune with thee.
2. Soon, for me. the light of day, Shall forever pass away : Then, from sin and sorrow free, Take me, Lord, to dwell with thee !—Take me, Lord, to dwell with thee.

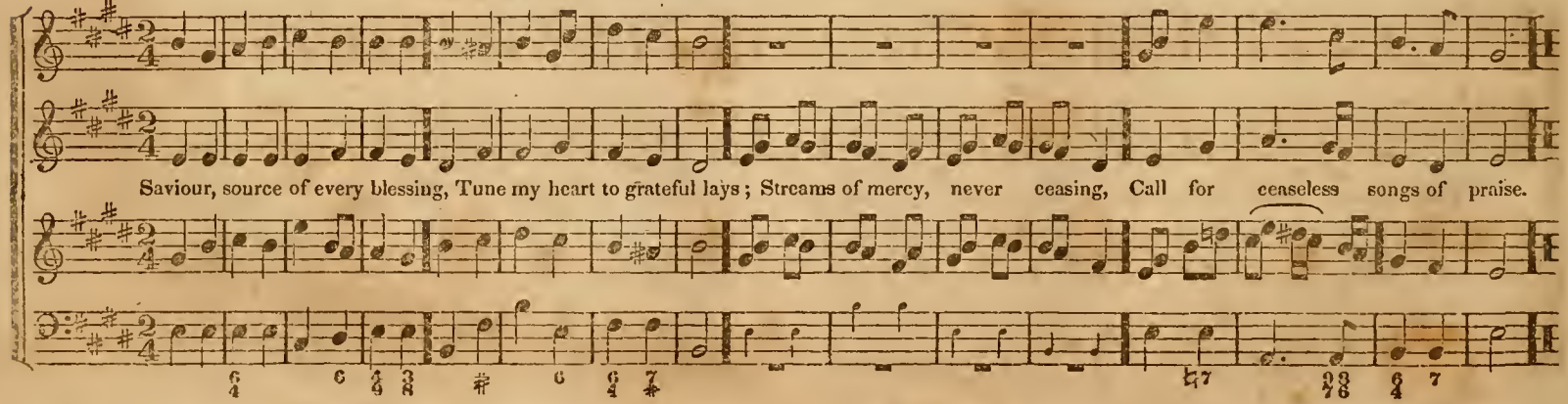
ABBOTT. 7s.

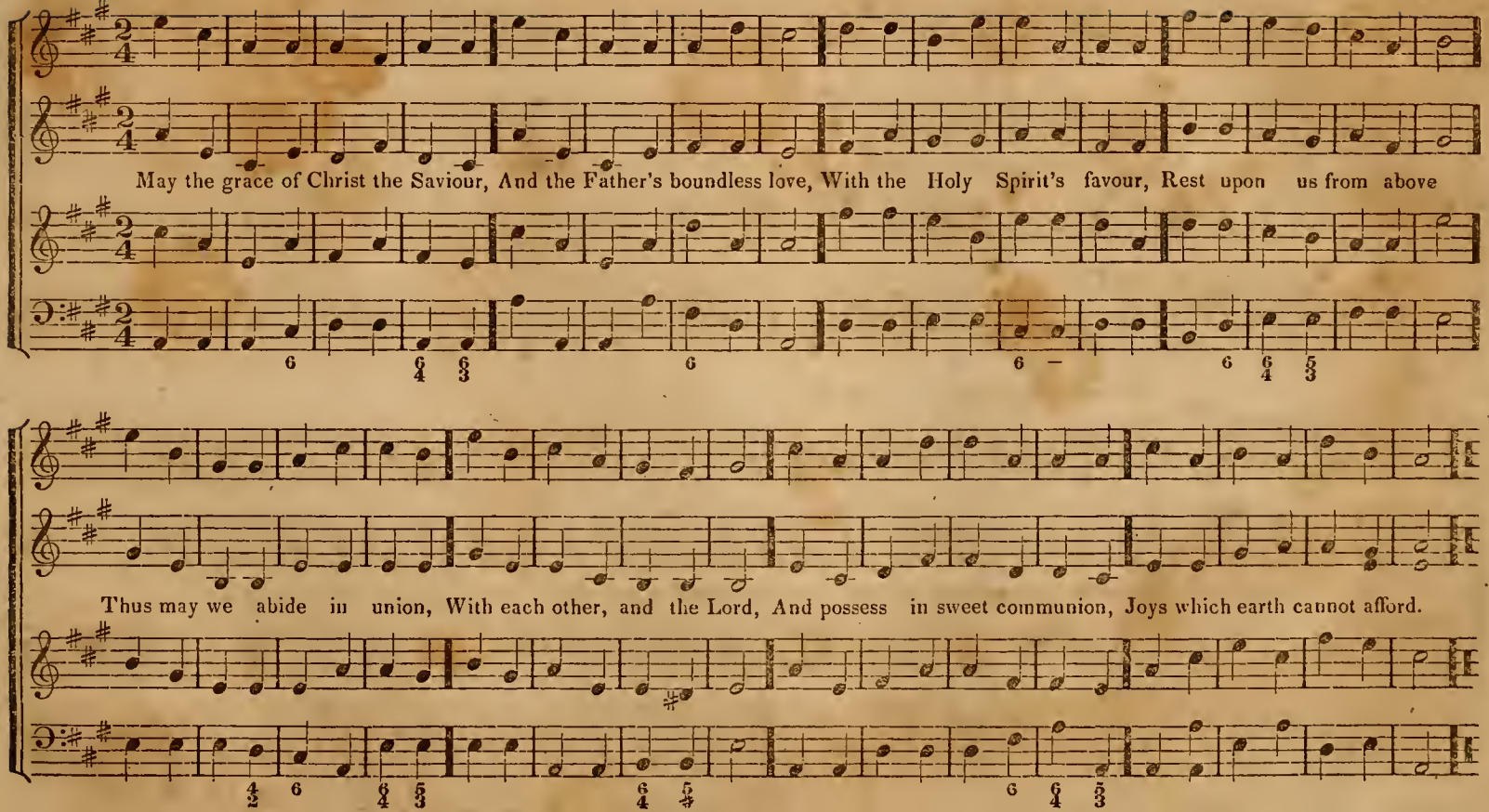


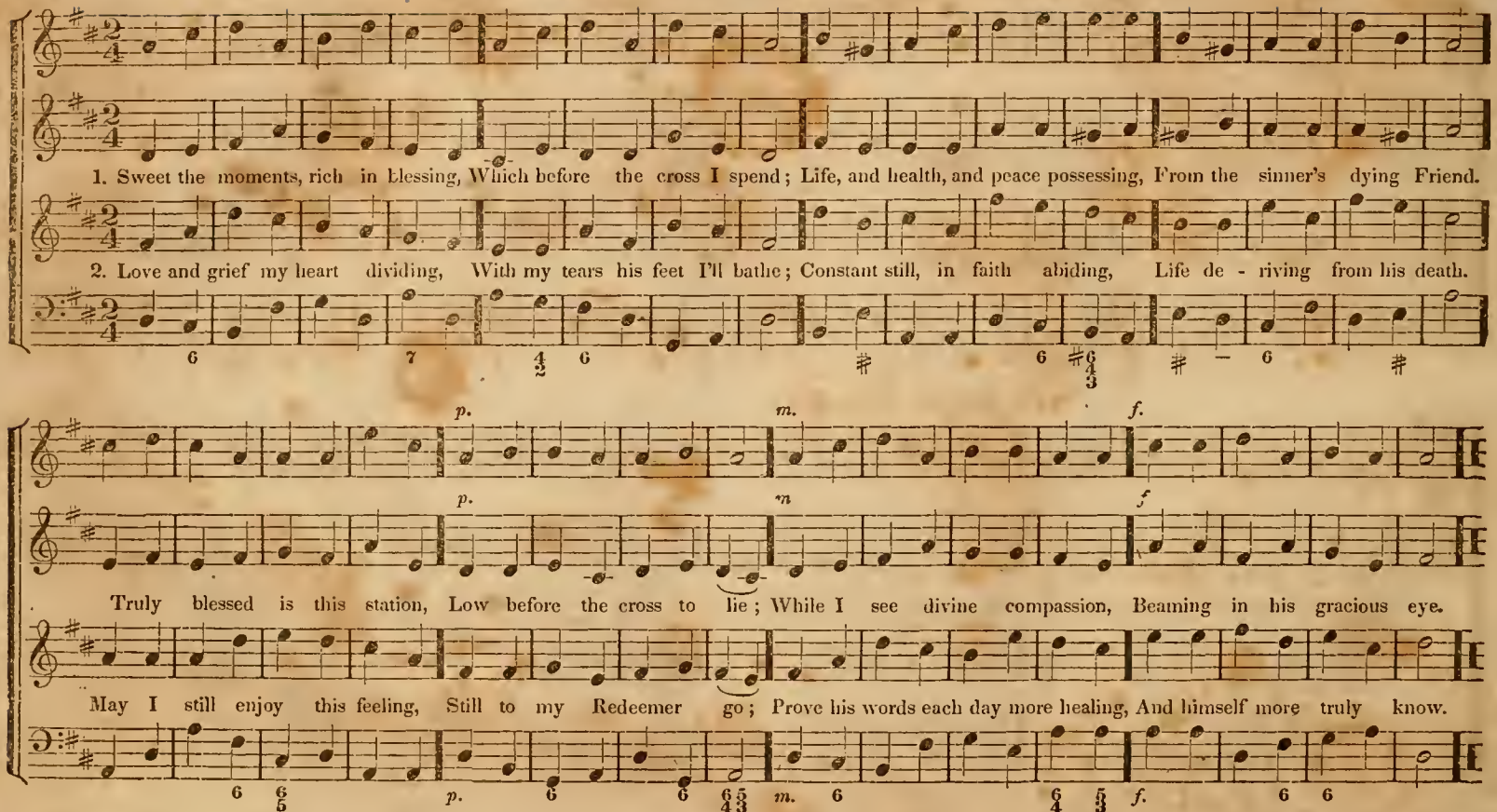
CHIPMAN. 7s.


Zion, now arise and shine! Lo! thy light from heaven is come! These that crowd from far are thine; Give thy sons and daughters room.

CILECIA. 8 & 7s.

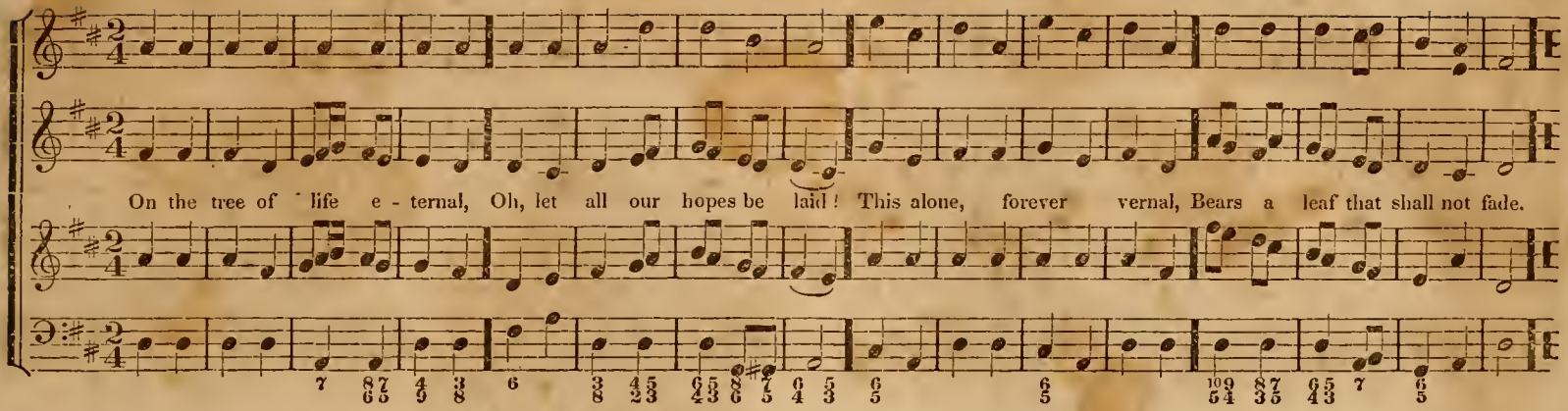

Saviour, source of every blessing, Tune my heart to grateful lays; Streams of mercy, never ceasing, Call for ceaseless songs of praise.


May the grace of Christ the Saviour, And the Father's boundless love, With the Holy Spirit's favour, Rest upon us from above
Thus may we abide in union, With each other, and the Lord, And possess in sweet communion, Joys which earth cannot afford.


1. Sweet the moments, rich in blessing, Which before the cross I spend; Life, and health, and peace possessing, From the sinner's dying Friend.
2. Love and grief my heart dividing, With my tears his feet I'll bathe; Constant still, in faith abiding, Life de - riving from his death.
p.
m.
f.
Truly blessed is this station, Low before the cross to lie; While I see divine compassion, Beaming in his gracious eye.
May I still enjoy this feeling, Still to my Redeemer go; Prove his words each day more healing, And himself more truly know.

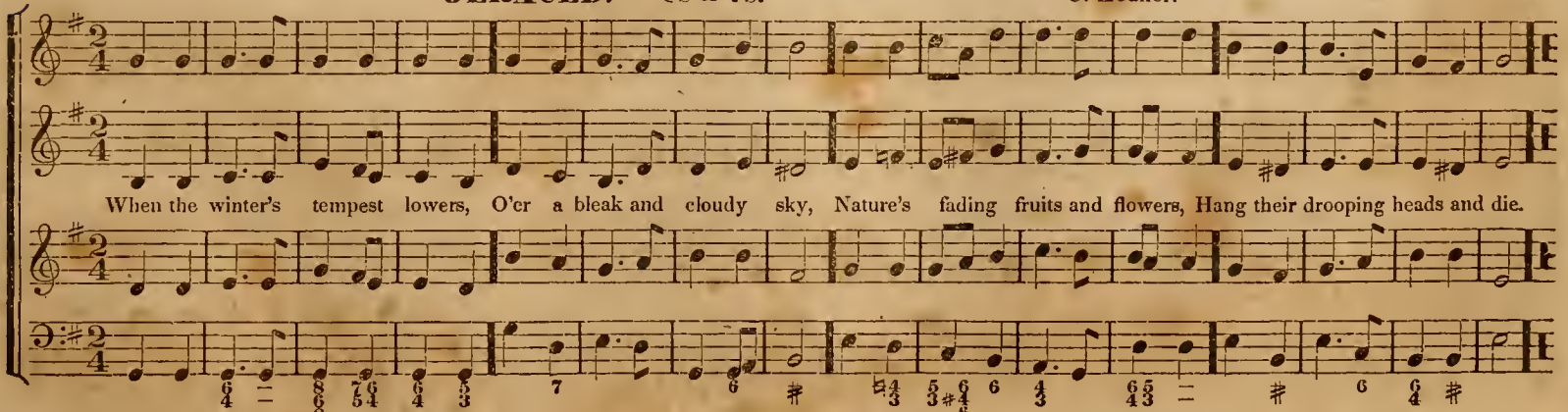
CESAREA. 8s & 7s.

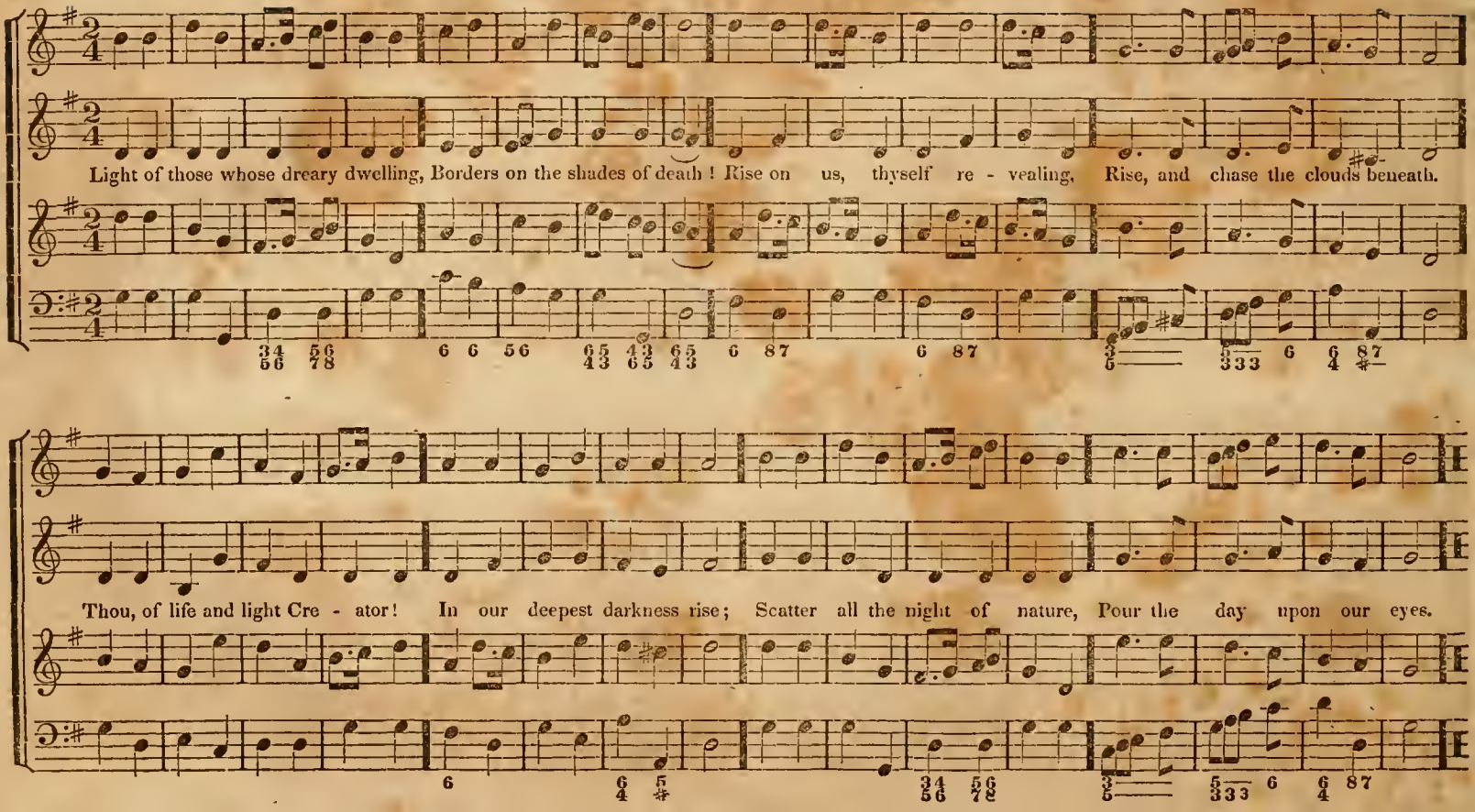
Subject from Mozart.



JERAULD. 8s & 7s.

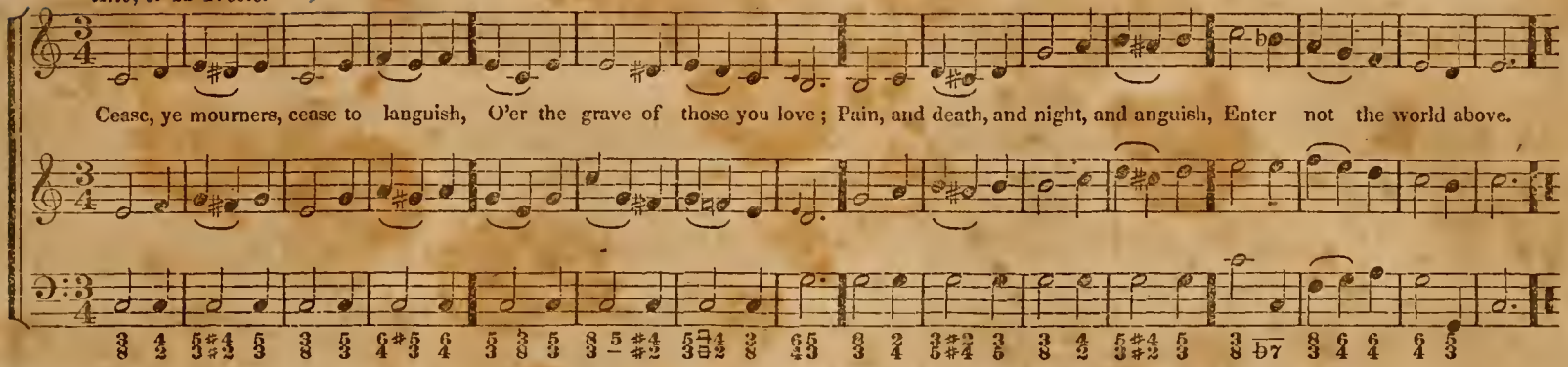
C. Zeuner.


When the winter's tempest lowers, O'er a bleak and cloudy sky, Nature's fading fruits and flowers, Hang their drooping heads and die.

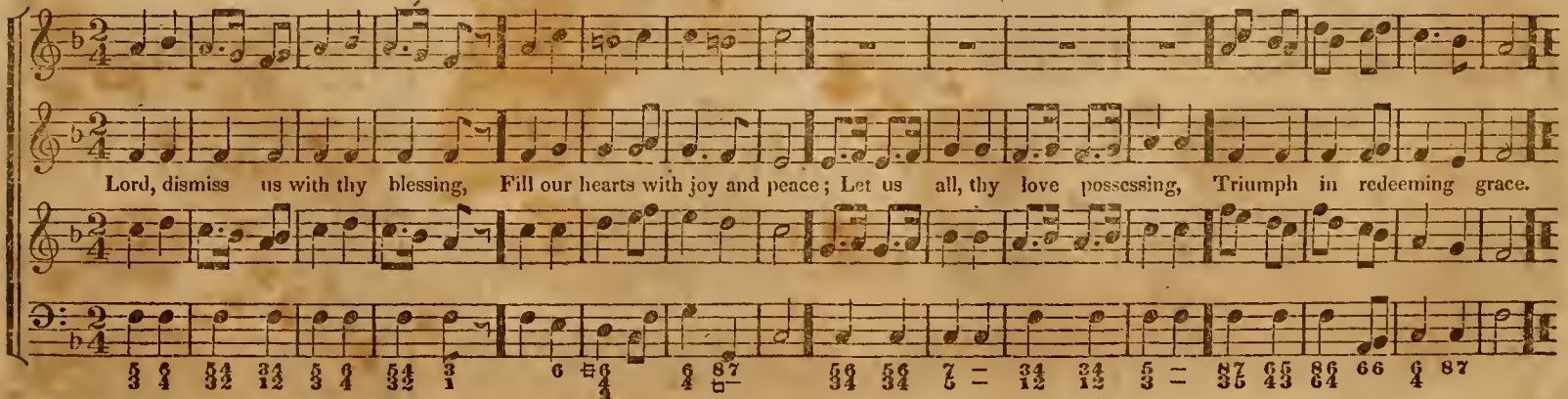
WINTHROP. 8s & 7s. **[Double.]** Subject from Nauman.

Light of those whose dreary dwelling, Borders on the shades of death ! Rise on us, thyself re - vealing, Rise, and chase the clouds beneath.
Thou, of life and light Cre - ator! In our deepest darkness rise; Scatter all the night of nature, Pour the day upon our eyes.

WADSWORTH. 8s & 7s.

Alto, or 2d Treble.

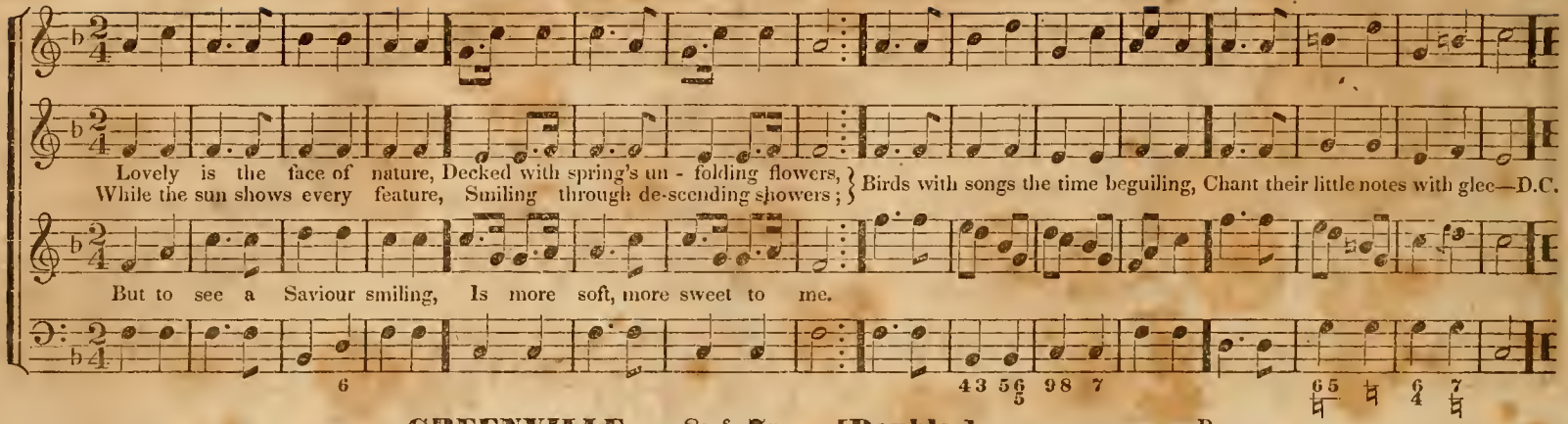

Cease, ye mourners, cease to languish, O'er the grave of those you love; Pain, and death, and night, and anguish, Enter not the world above.

SICILY. 8s & 7s.


Lord, dismiss us with thy blessing, Fill our hearts with joy and peace; Let us all, thy love possessing, Triumph in redeeming grace.

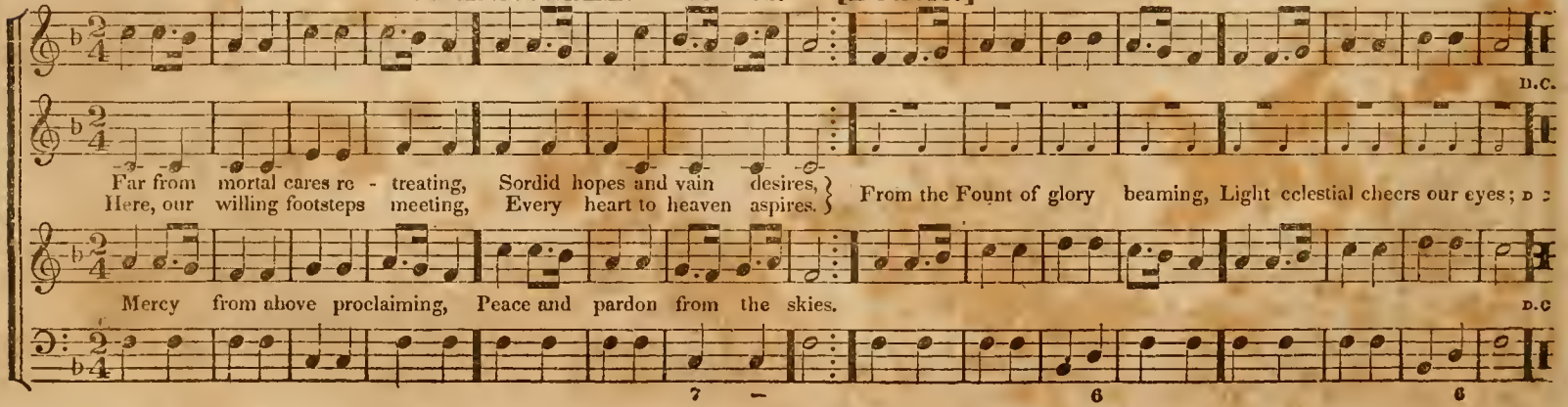
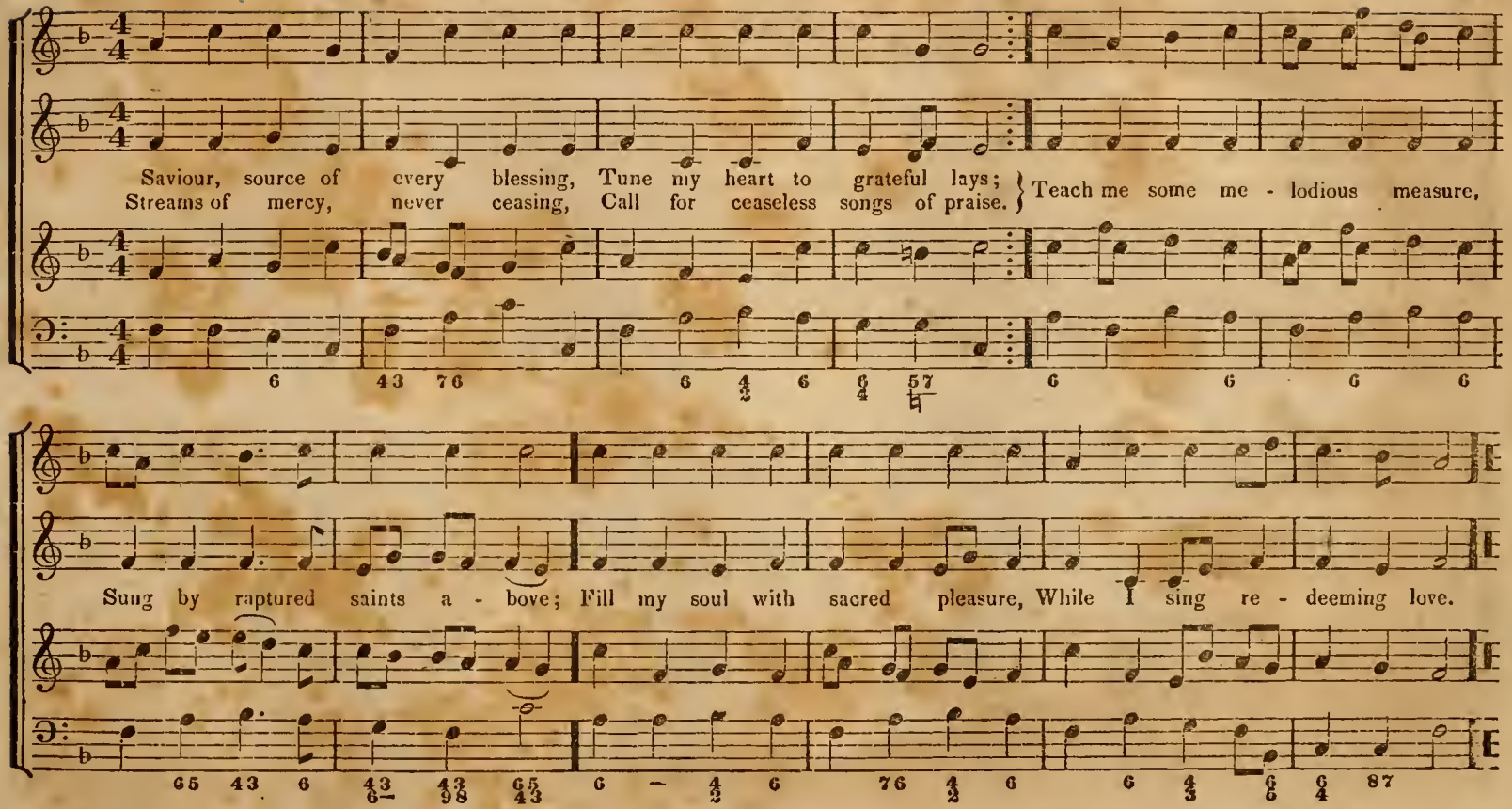
EXETER. 8s & 7s. [Double.]

Subject from Rossini.

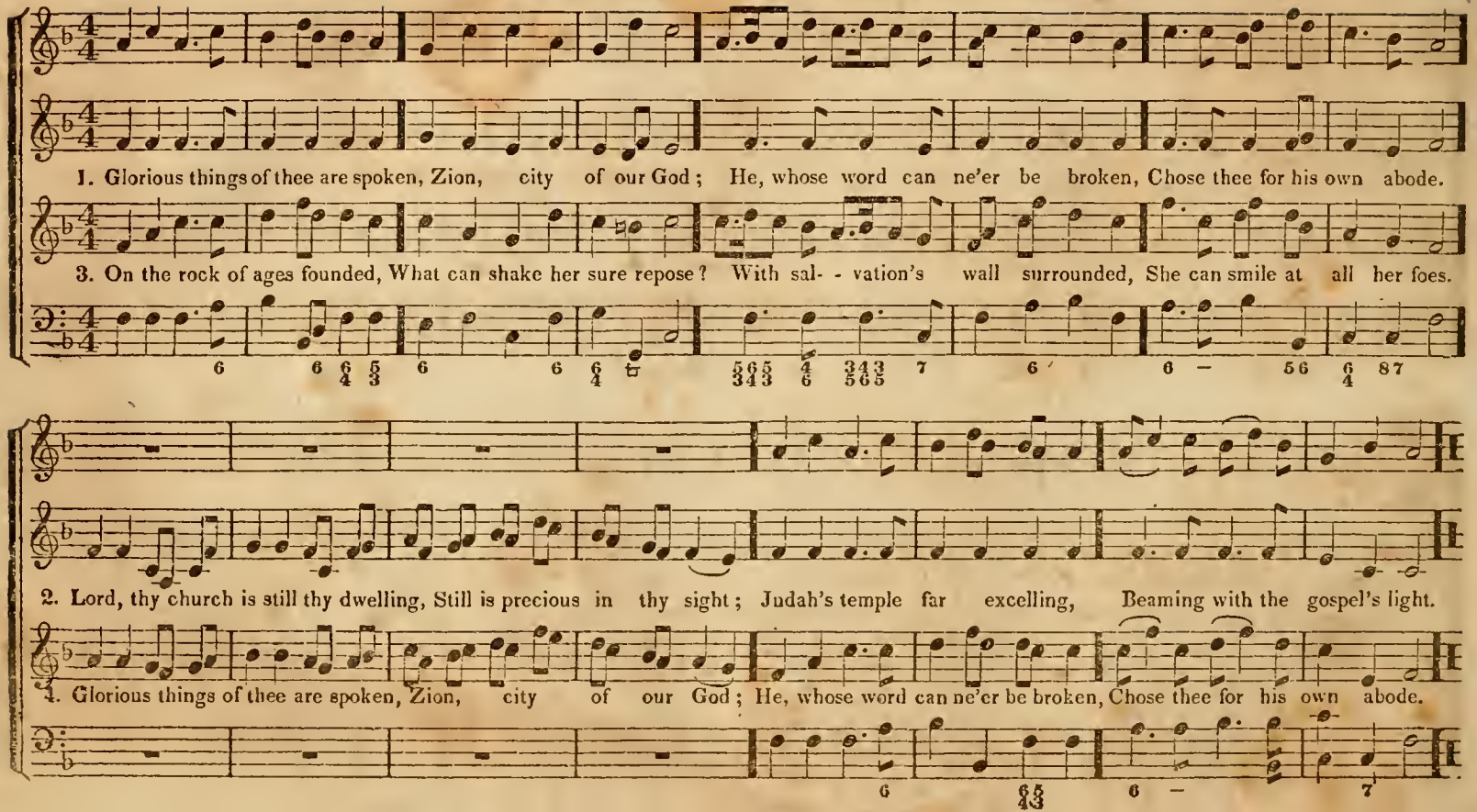

Lovely is the face of nature, Decked with spring's un - folding flowers,
While the sun shows every feature, Smiling through de-scending showers;
Birds with songs the time beguiling, Chant their little notes with glee—D.C.
But to see a Saviour smiling, Is more soft, more sweet to me.

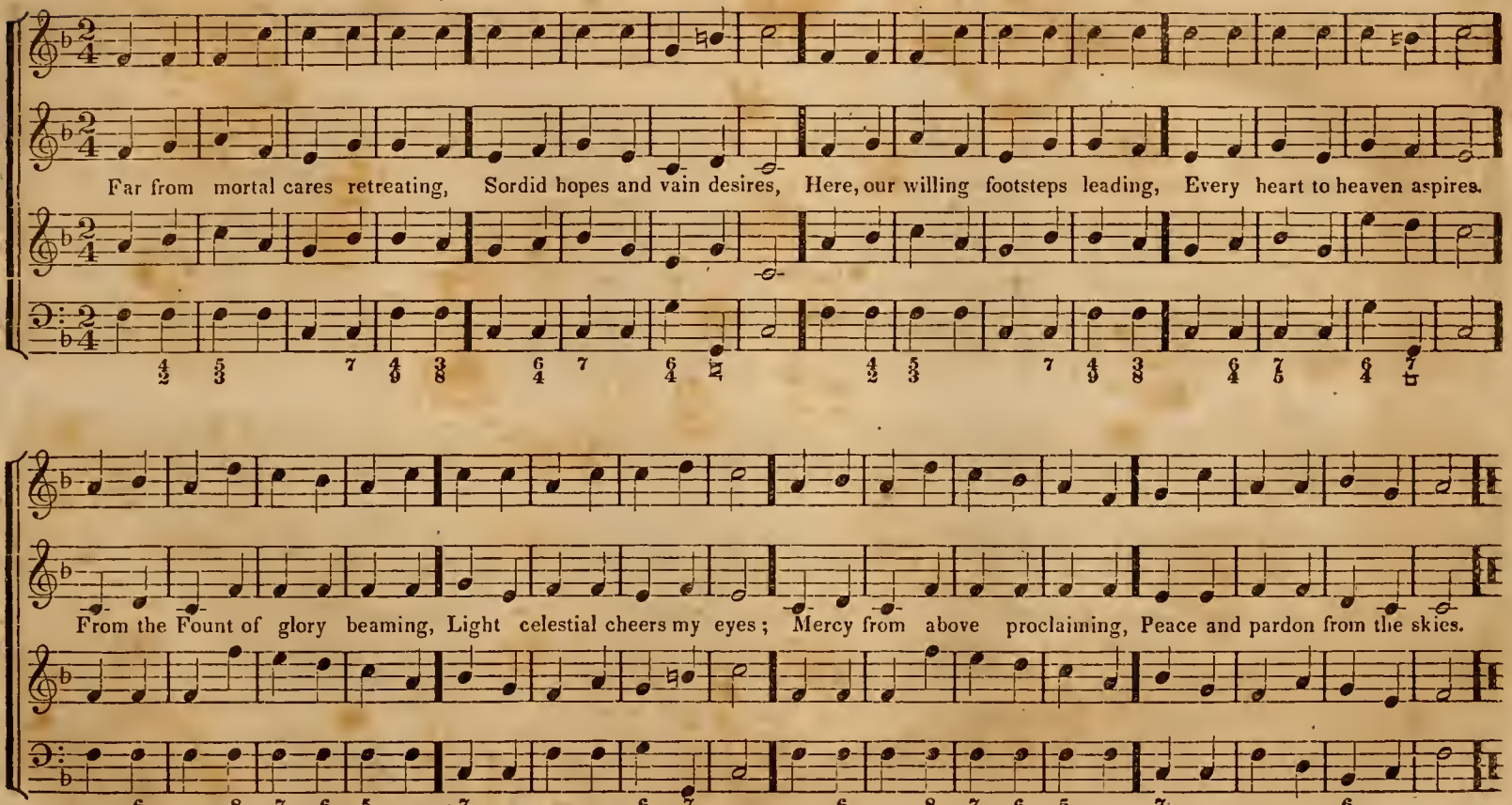
GREENVILLE. 8s & 7s. [Double.]

Rosseau.


D.C.
Far from mortal cares re - treating, Sordid hopes and vain desires,
Here, our willing footsteps meeting, Every heart to heaven aspires.
From the Fount of glory beaming, Light celestial cheers our eyes; D.C.
Mercy from above proclaiming, Peace and pardon from the skies.
D.C.

Saviour, source of every blessing, Tune my heart to grateful lays;
Streams of mercy, never ceasing, Call for ceaseless songs of praise.
Teach me some me - lodious measure,
Sung by raptured saints a - bove; Fill my soul with sacred pleasure, While I sing re - deeming love.

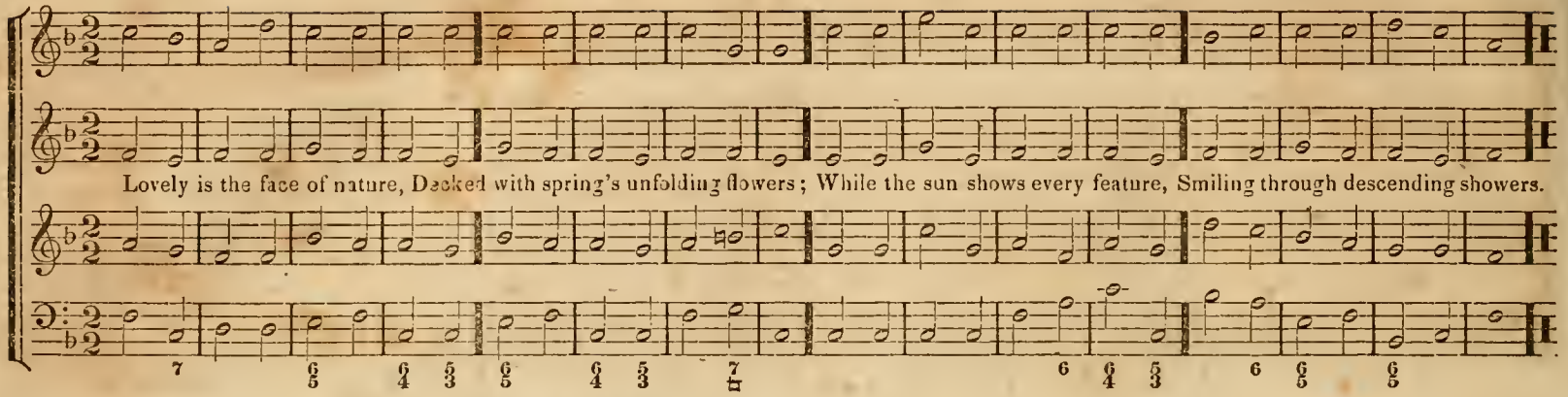
CROCKETT. 8s & 7s. [Double.]


1. Glorious things of thee are spoken, Zion, city of our God; He, whose word can ne'er be broken, Chose thee for his own abode.
3. On the rock of ages founded, What can shake her sure repose? With sal- - vation's wall surrounded, She can smile at all her foes.
2. Lord, thy church is still thy dwelling, Still is precious in thy sight; Judah's temple far excelling, Beaming with the gospel's light.
4. Glorious things of thee are spoken, Zion, city of our God; He, whose word can ne'er be broken, Chose thee for his own abode.


Far from mortal cares retreating, Sordid hopes and vain desires, Here, our willing footsteps leading, Every heart to heaven aspires.
From the Fount of glory beaming, Light celestial cheers my eyes; Mercy from above proclaiming, Peace and pardon from the skies.

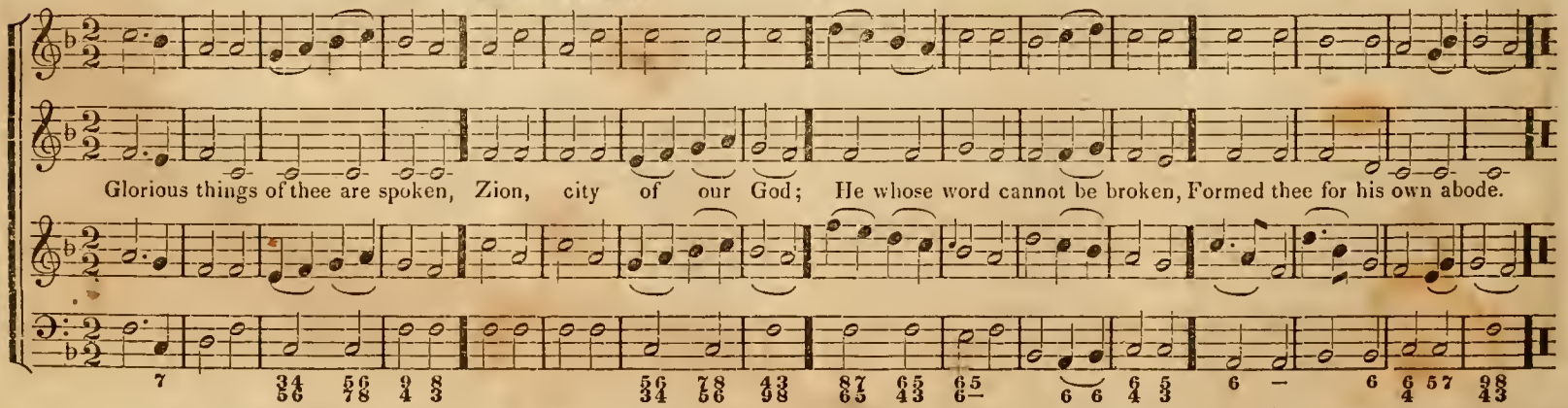
MESSINA. 8s & 7s.

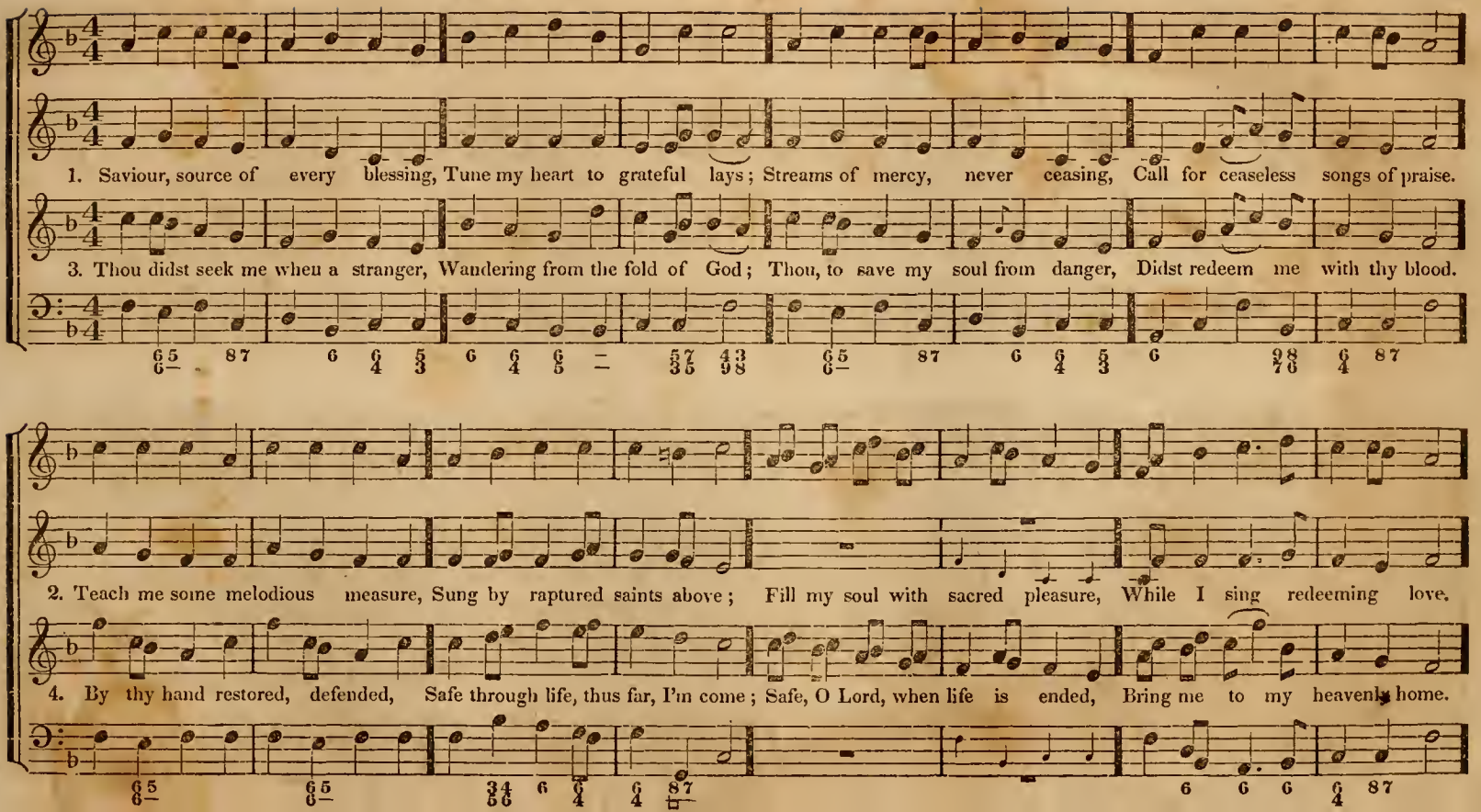
L. Kozeluch.


Lovely is the face of nature, Decked with spring's unfolding flowers; While the sun shows every feature, Smiling through descending showers.

WORTHING. 8s & 7s.

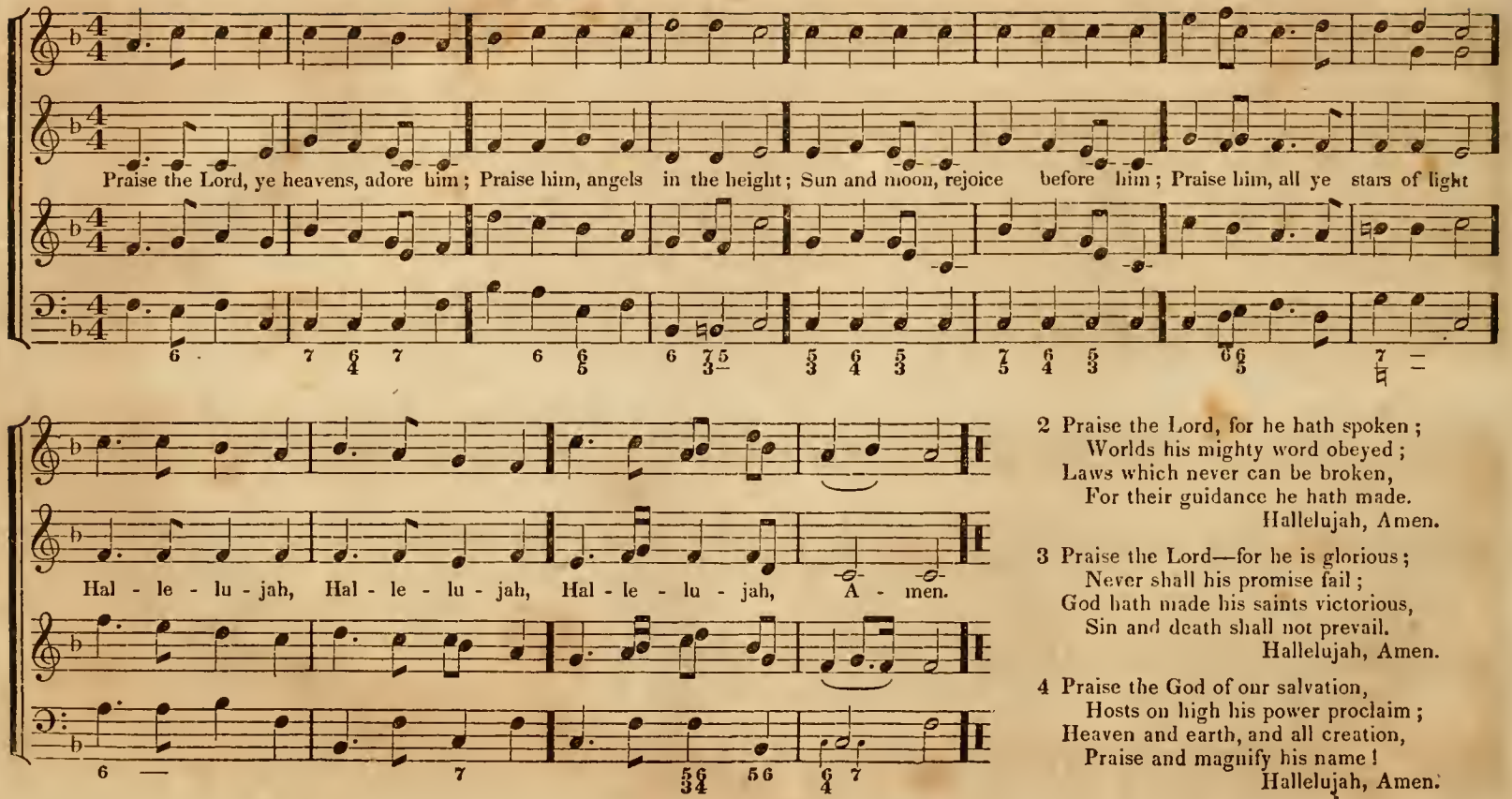
Schelz.




1. Saviour, source of every blessing, Tune my heart to grateful lays; Streams of mercy, never ceasing, Call for ceaseless songs of praise.
3. Thou didst seek me when a stranger, Wandering from the fold of God; Thou, to save my soul from danger, Didst redeem me with thy blood.
2. Teach me some melodious measure, Sung by raptured saints above; Fill my soul with sacred pleasure, While I sing redeeming love.
4. By thy hand restored, defended, Safe through life, thus far, I'm come; Safe, O Lord, when life is ended, Bring me to my heavenly home.

WESTBOROUGH. 8s & 7s.

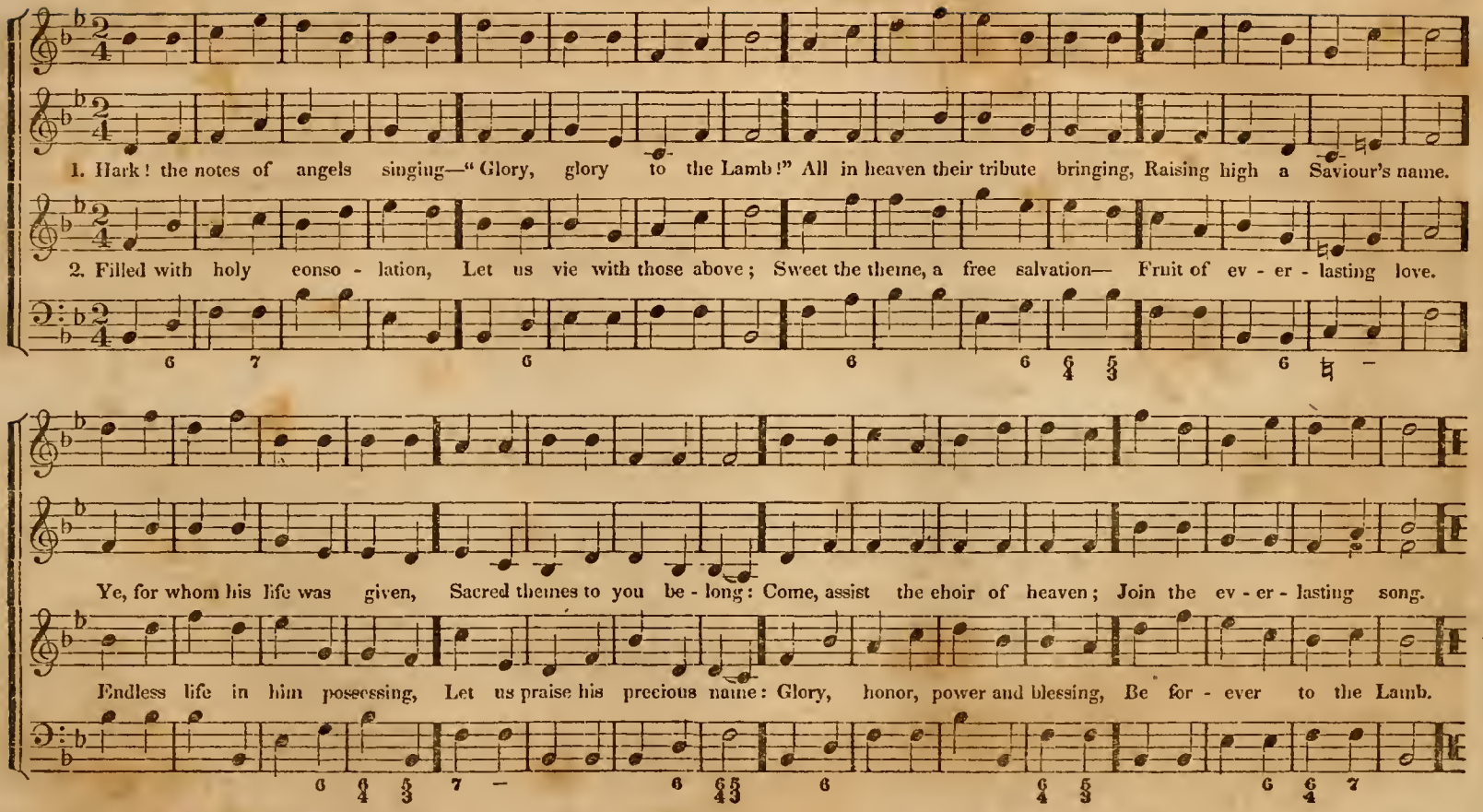
Haydn.

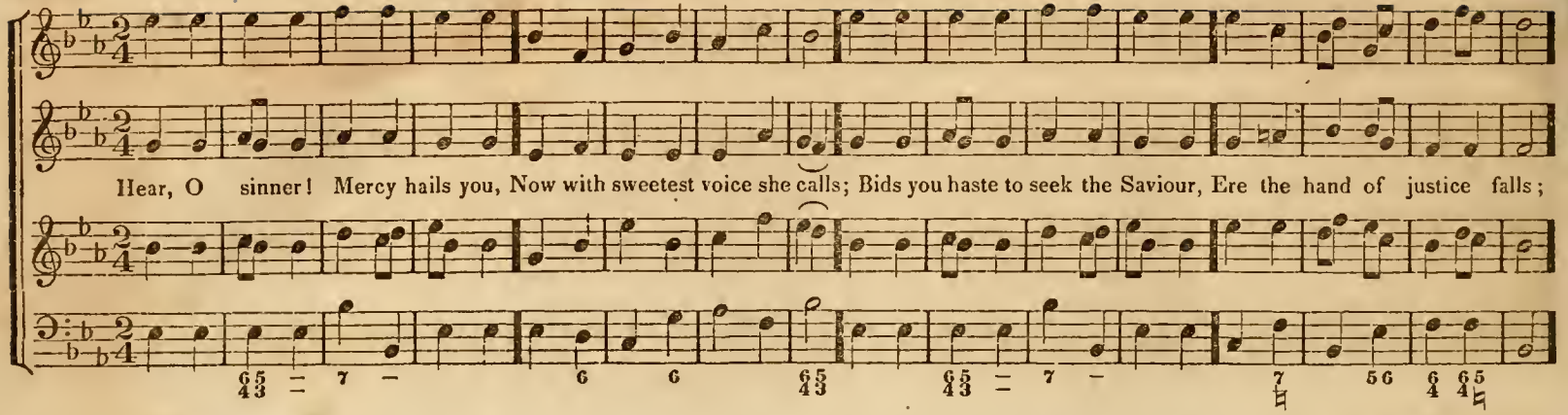

Praise the Lord, ye heavens, adore him; Praise him, angels in the height; Sun and moon, rejoice before him; Praise him, all ye stars of light
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men.

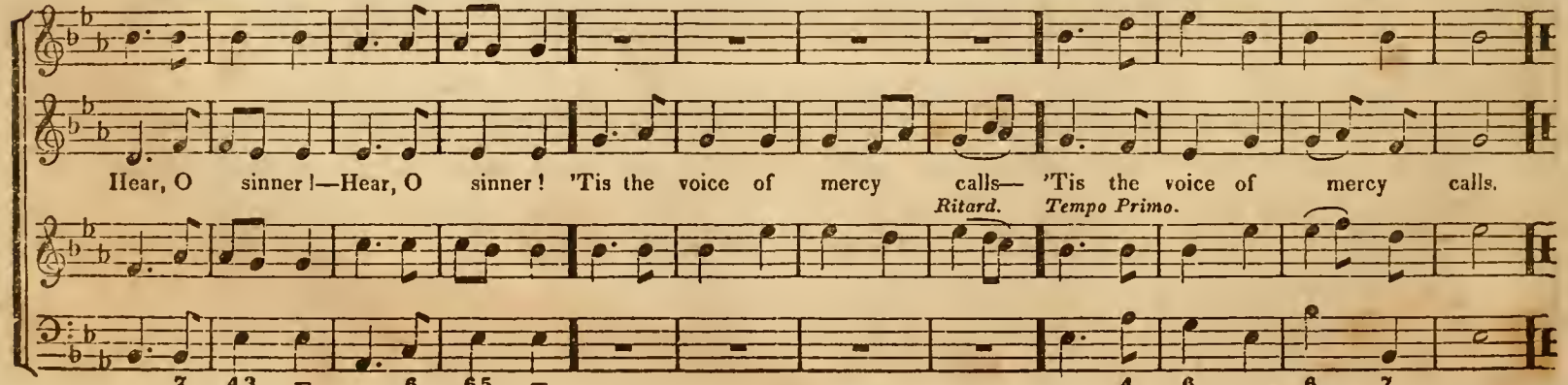
2 Praise the Lord, for he hath spoken;
Worlds his mighty word obeyed;
Laws which never can be broken,
For their guidance he hath made.
Hallelujah, Amen.

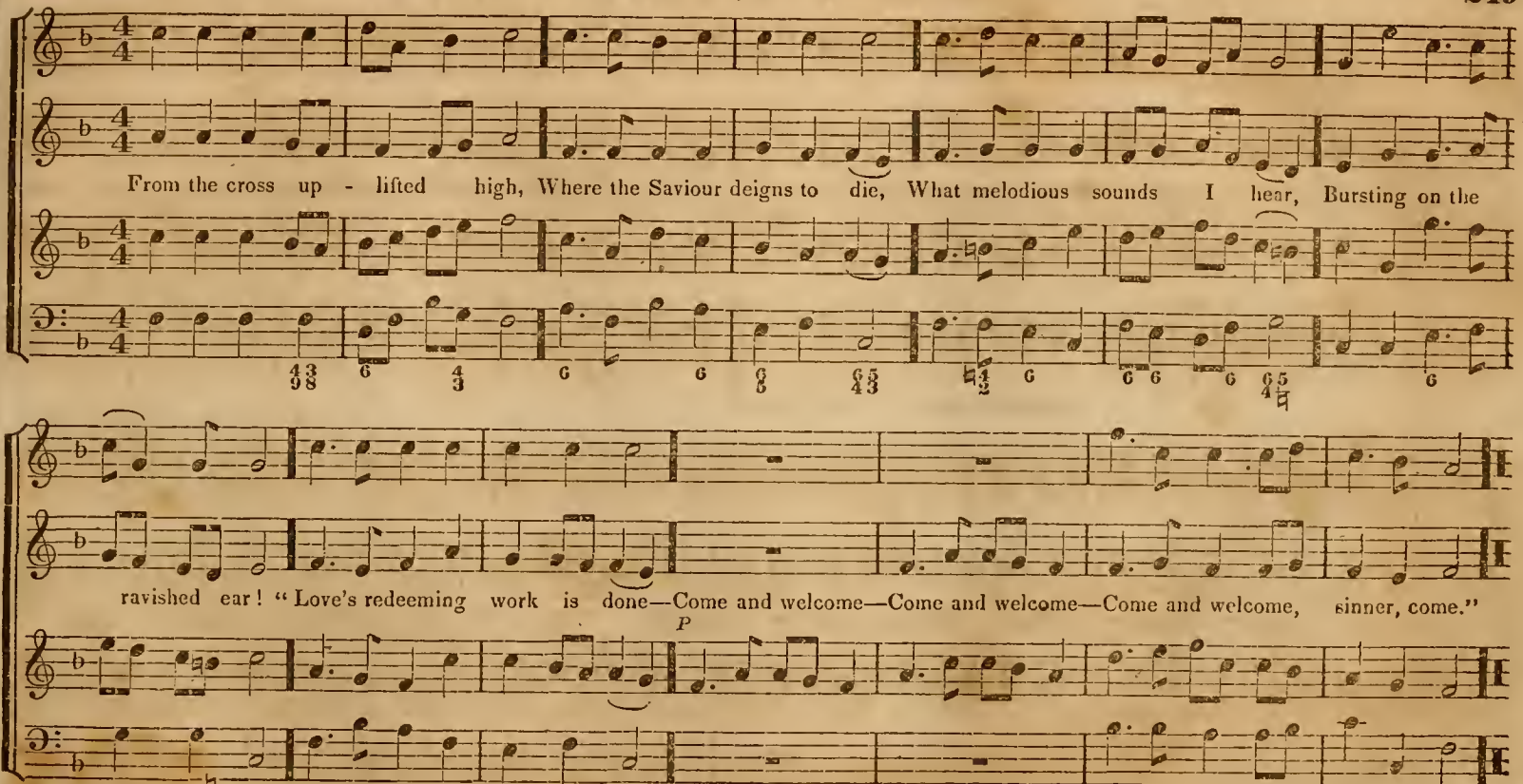
3 Praise the Lord—for he is glorious;
Never shall his promise fail;
God hath made his saints victorious,
Sin and death shall not prevail.
Hallelujah, Amen.

4 Praise the God of our salvation,
Hosts on high his power proclaim;
Heaven and earth, and all creation,
Praise and magnify his name!
Hallelujah, Amen.

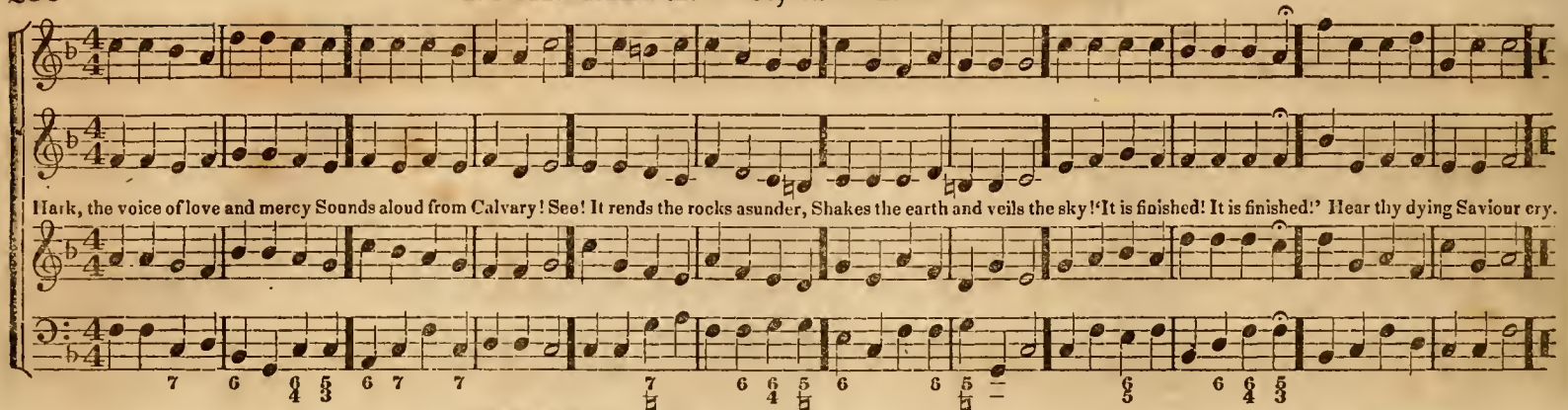

1. Hark! the notes of angels singing—"Glory, glory to the Lamb!" All in heaven their tribute bringing, Raising high a Saviour's name.
2. Filled with holy eonso - lation, Let us vie with those above; Sweet the theme, a free salvation— Fruit of ev - er - lasting love.
Ye, for whom his life was given, Sacred themes to you be - long: Come, assist the choir of heaven; Join the ev - er - lasting song.
Endless life in him possessing, Let us praise his precious name: Glory, honor, power and blessing, Be for - ever to the Lamb.


Hear, O sinner! Mercy hails you, Now with sweetest voice she calls; Bids you haste to seek the Saviour, Ere the hand of justice falls;

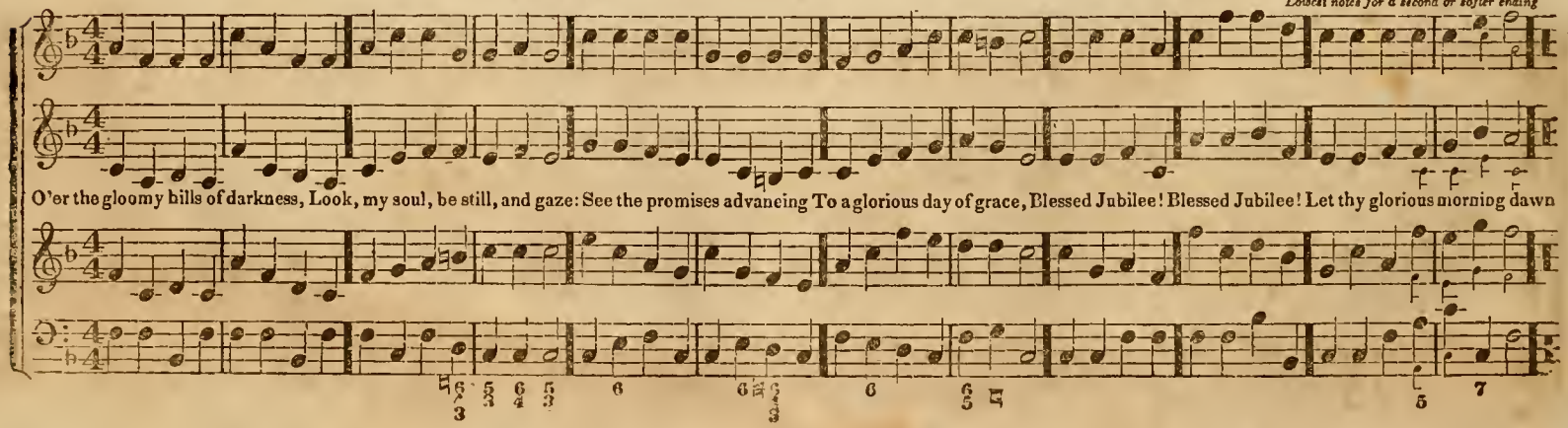

Hear, O sinner!—Hear, O sinner! 'Tis the voice of mercy calls— 'Tis the voice of mercy calls.
Ritard.
Tempo Primo.

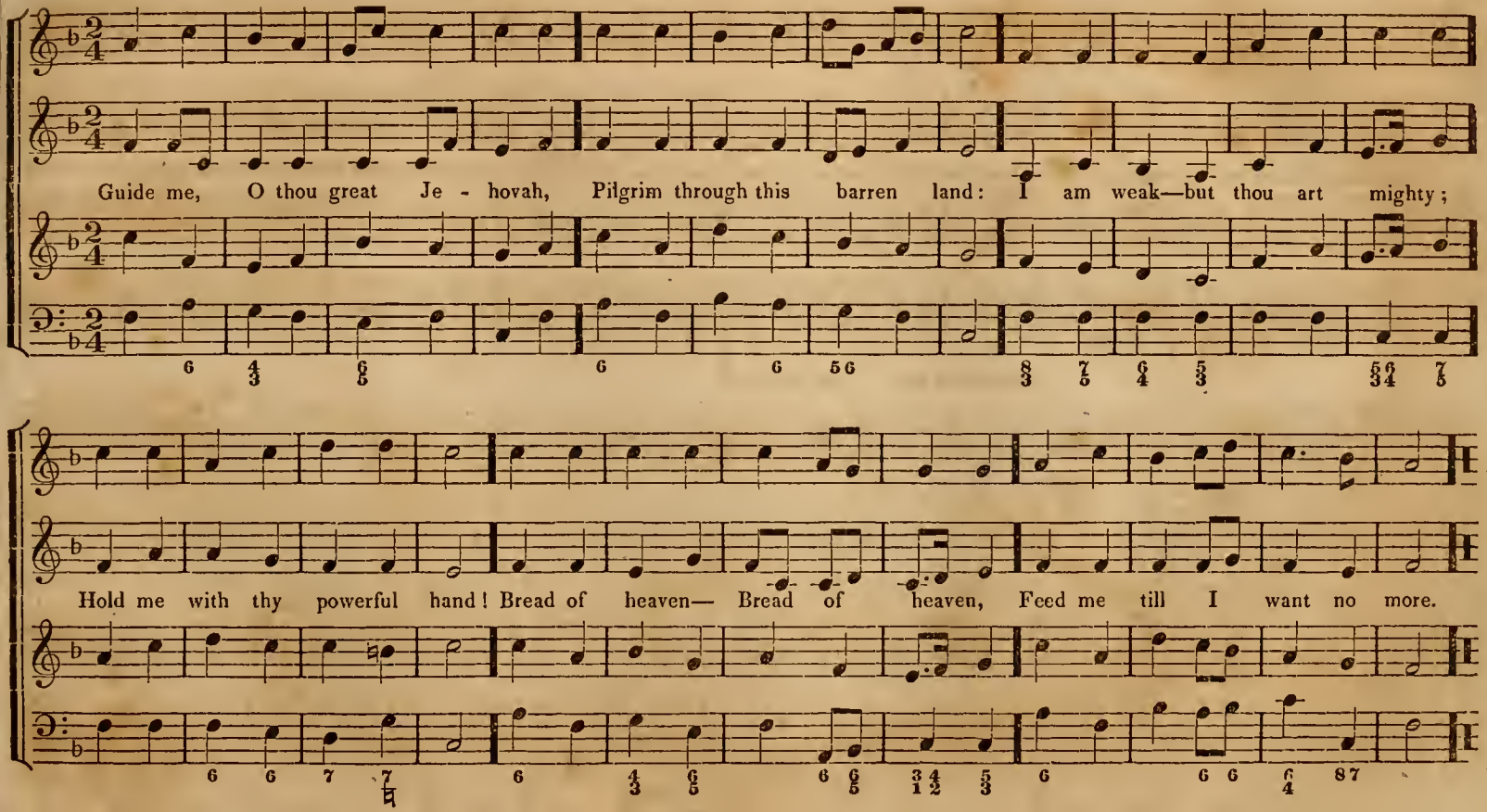

From the cross up - lifted high, Where the Saviour deigns to die, What melodious sounds I hear, Bursting on the
ravished ear! "Love's redeeming work is done—Come and welcome—Come and welcome—Come and welcome, sinner, come."
P
[Choir.]

ROCKBRIDGE. 8s, 7s & 4.

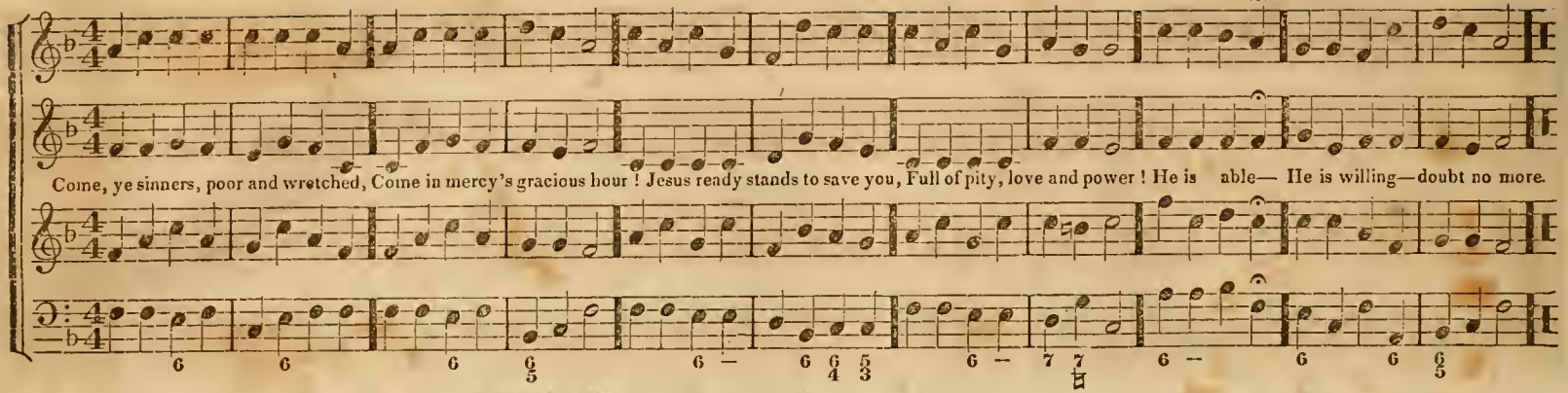

Hark, the voice of love and mercy Sounds aloud from Calvary! See! It rends the rocks asunder, Shakes the earth and veils the sky! "It is finished! It is finished!" Hear thy dying Saviour cry.

CORNING. 8s, 7s & 4.


Lowest notes for a second or softer ending
O'er the gloomy hills of darkness, Look, my soul, be still, and gaze: See the promises advancing To a glorious day of grace, Blessed Jubilee! Blessed Jubilee! Let thy glorious morning dawn

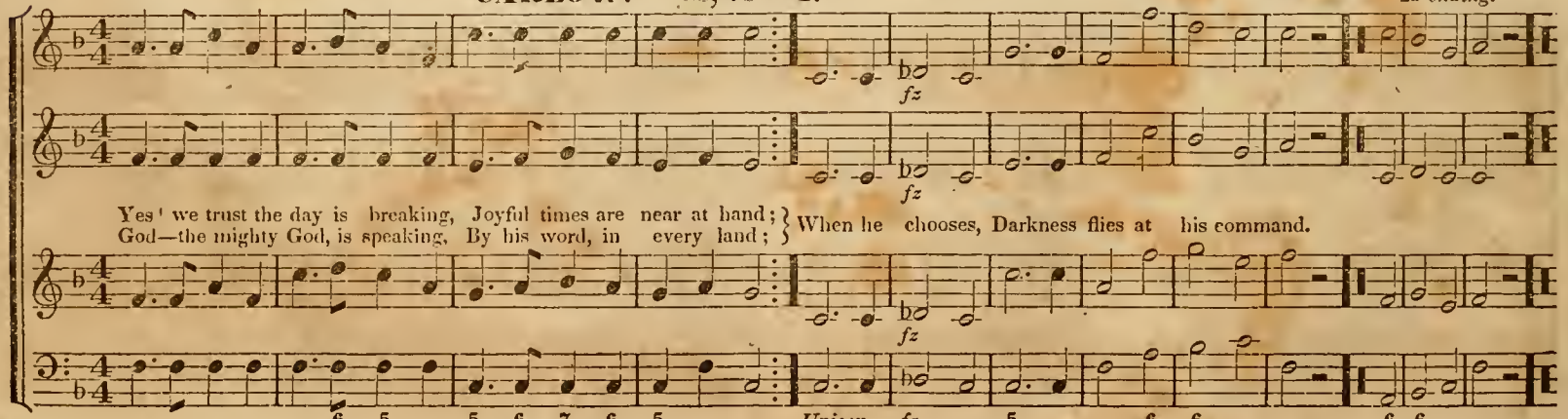

Guide me, O thou great Je - hovah, Pilgrim through this barren land: I am weak—but thou art mighty;
Hold me with thy powerful hand! Bread of heaven— Bread of heaven, Feed me till I want no more.

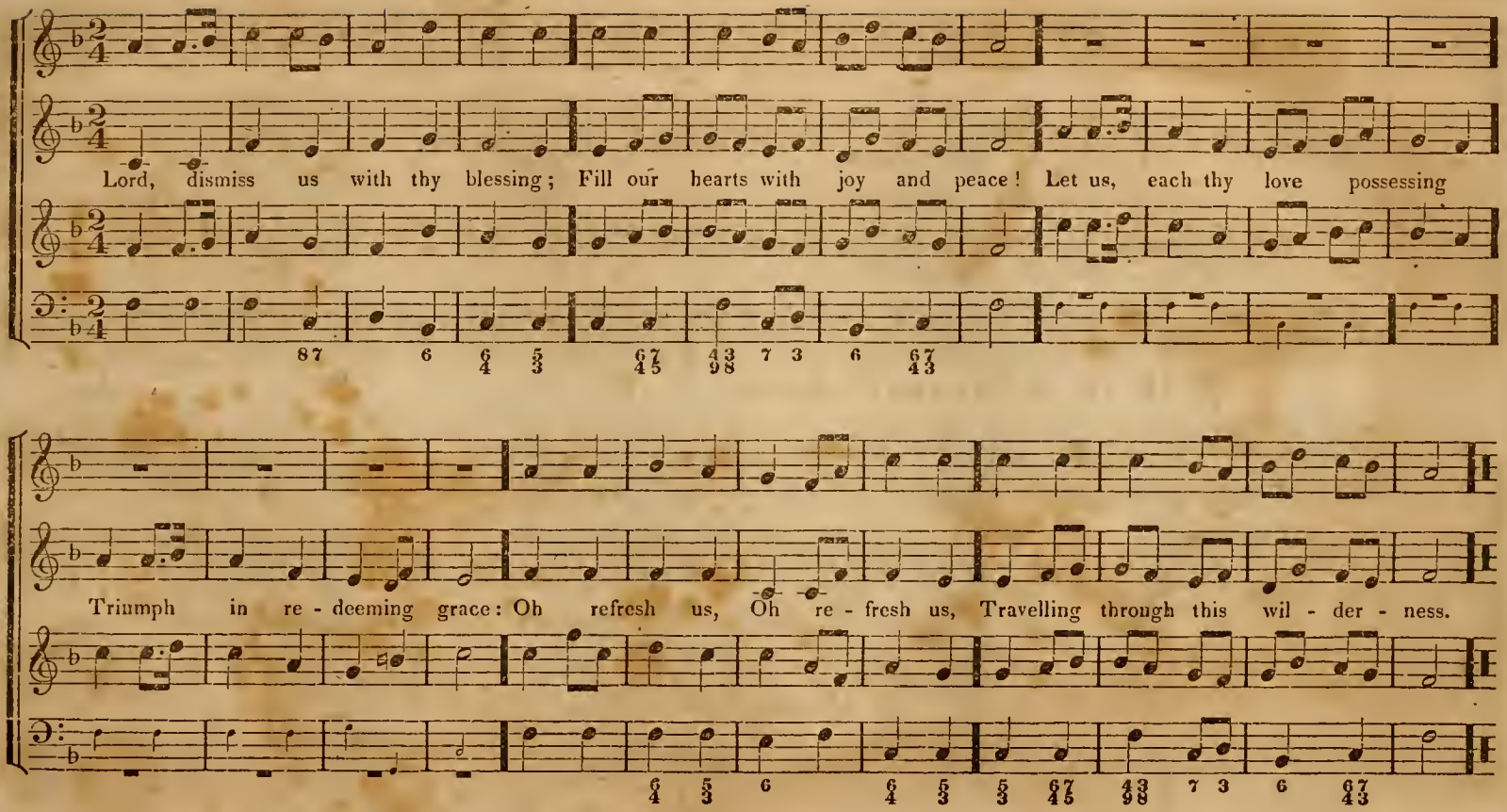
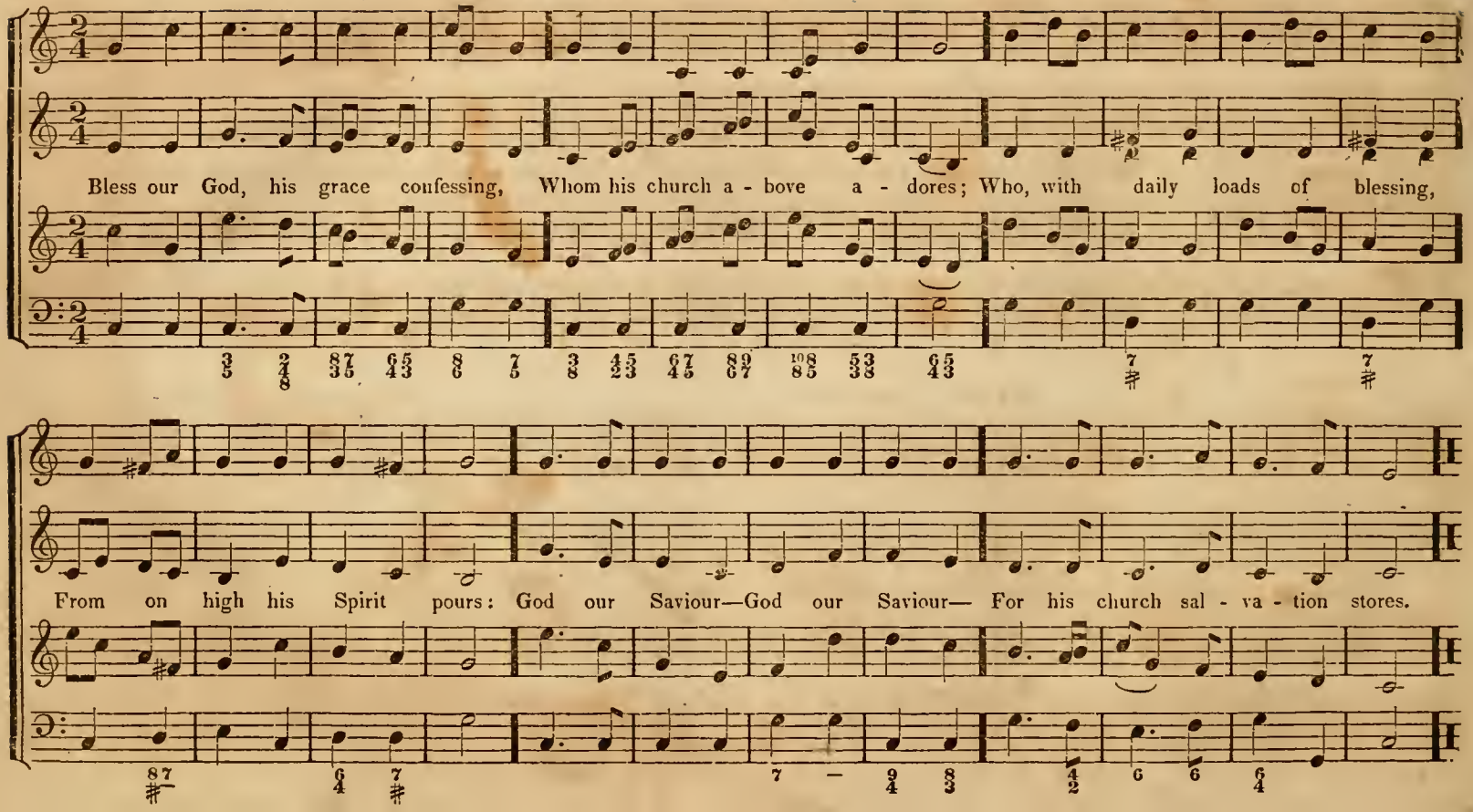
FLEMING. 8s, 7s & 4.


Come, ye sinners, poor and wretched, Come in mercy's gracious hour ! Jesus ready stands to save you, Full of pity, love and power ! He is able— He is willing—doubt no more.

CARLOW. 8s, 7s & 4.

2d ending.


fz
Yes ! we trust the day is breaking, Joyful times are near at hand ;
God—the mighty God, is speaking, By his word, in every land ;
When he chooses, Darkness flies at his command.
Unison.
fz


Lord, dismiss us with thy blessing; Fill our hearts with joy and peace! Let us, each thy love possessing
Triumph in re - deeming grace: Oh refresh us, Oh re - fresh us, Travelling through this wil - der - ness.

Bless our God, his grace confessing, Whom his church a - bove a - dores; Who, with daily loads of blessing,
From on high his Spirit pours: God our Saviour—God our Saviour— For his church sal - va - tion stores.

LAUREL. 8s, 7s & 4.

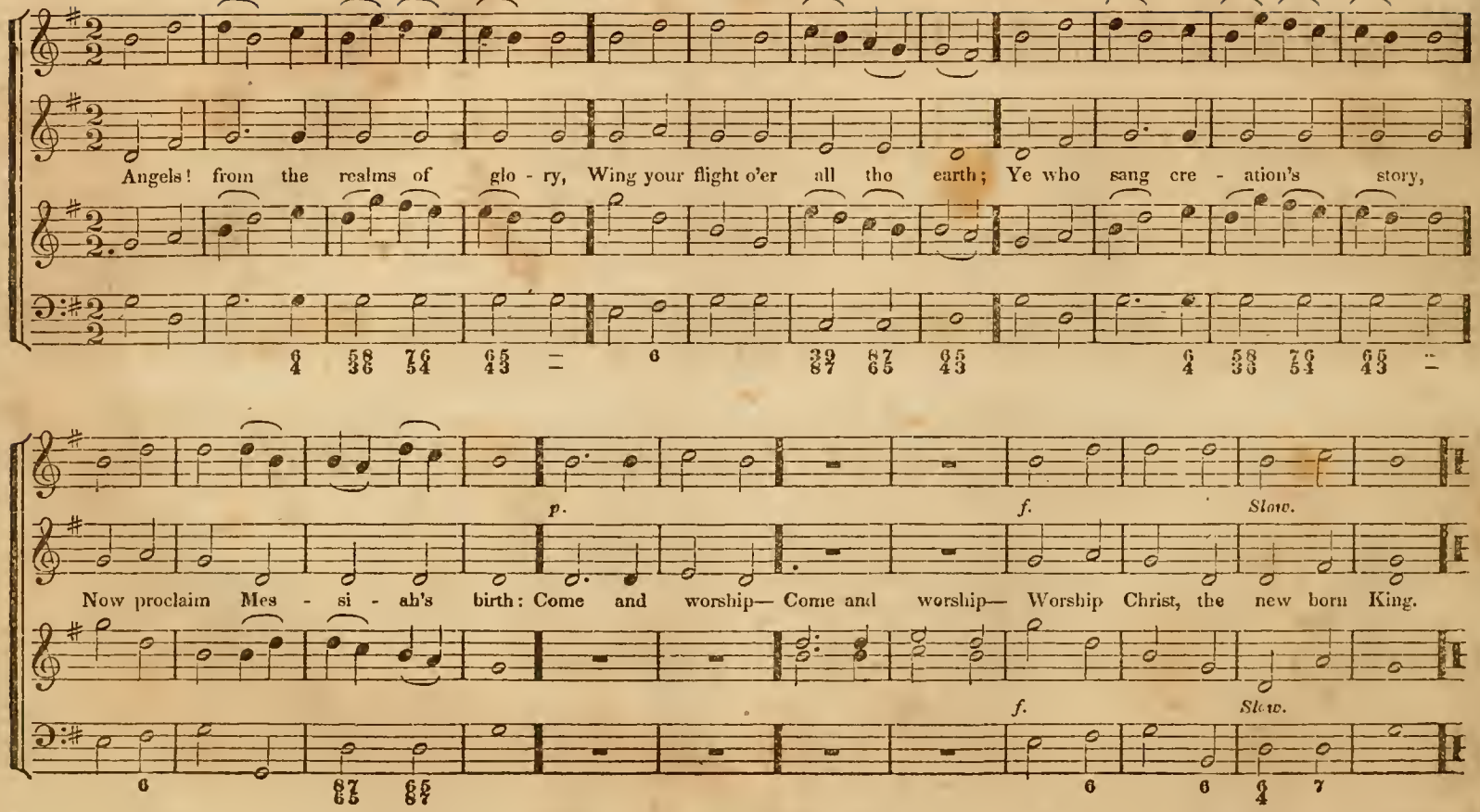
Len.

Guide me, O thou great Jehovah, Pilgrim through this barreu land : I am weak—but thou art mighty; Hold me with thy powerful hand; Bread of heaven, :‖: Feed me till I want no more.

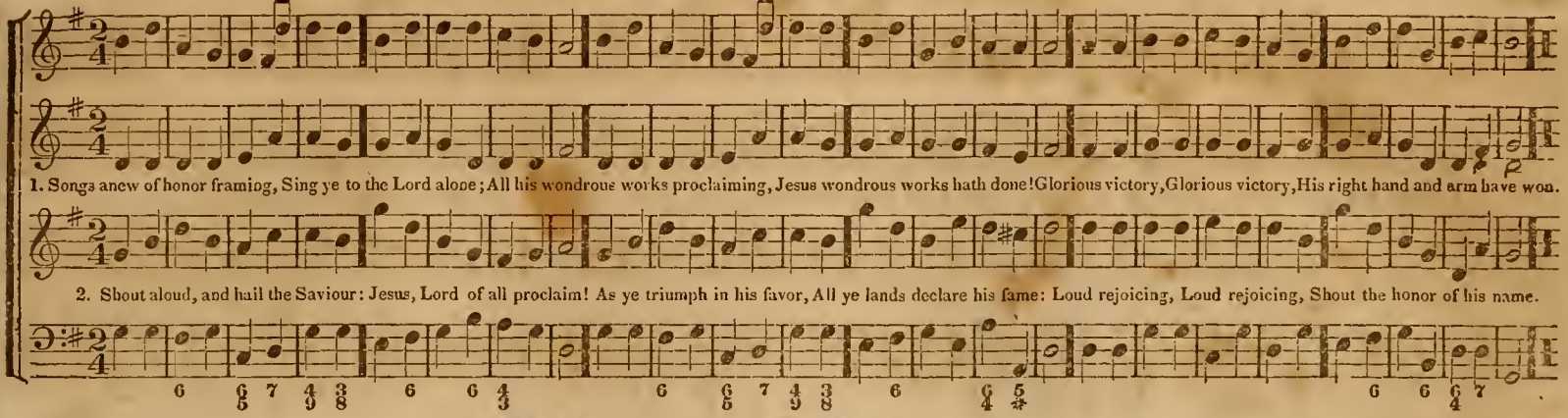
Len.

DANE. 8s & 7s.

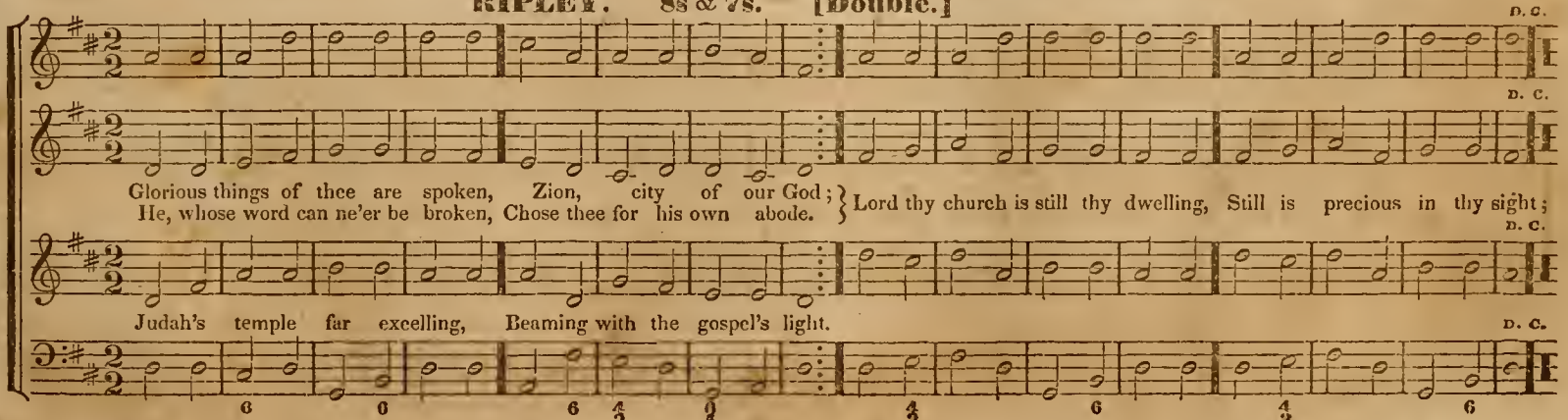
Arranged from Beethoven.

Cease, ye mourners, cease to languish, O'er the graves of those ye love; Far removed from pain and anguish, They are chanting hymns above.

Angels! from the realms of glo - ry, Wing your flight o'er all the earth; Ye who sang cre - ation's story,
p.
f.
Slow.
Now proclaim Mes - si - ah's birth: Come and worship— Come and worship— Worship Christ, the new born King.
f.
Slow.

COBURN. 8s, 7s & 4.

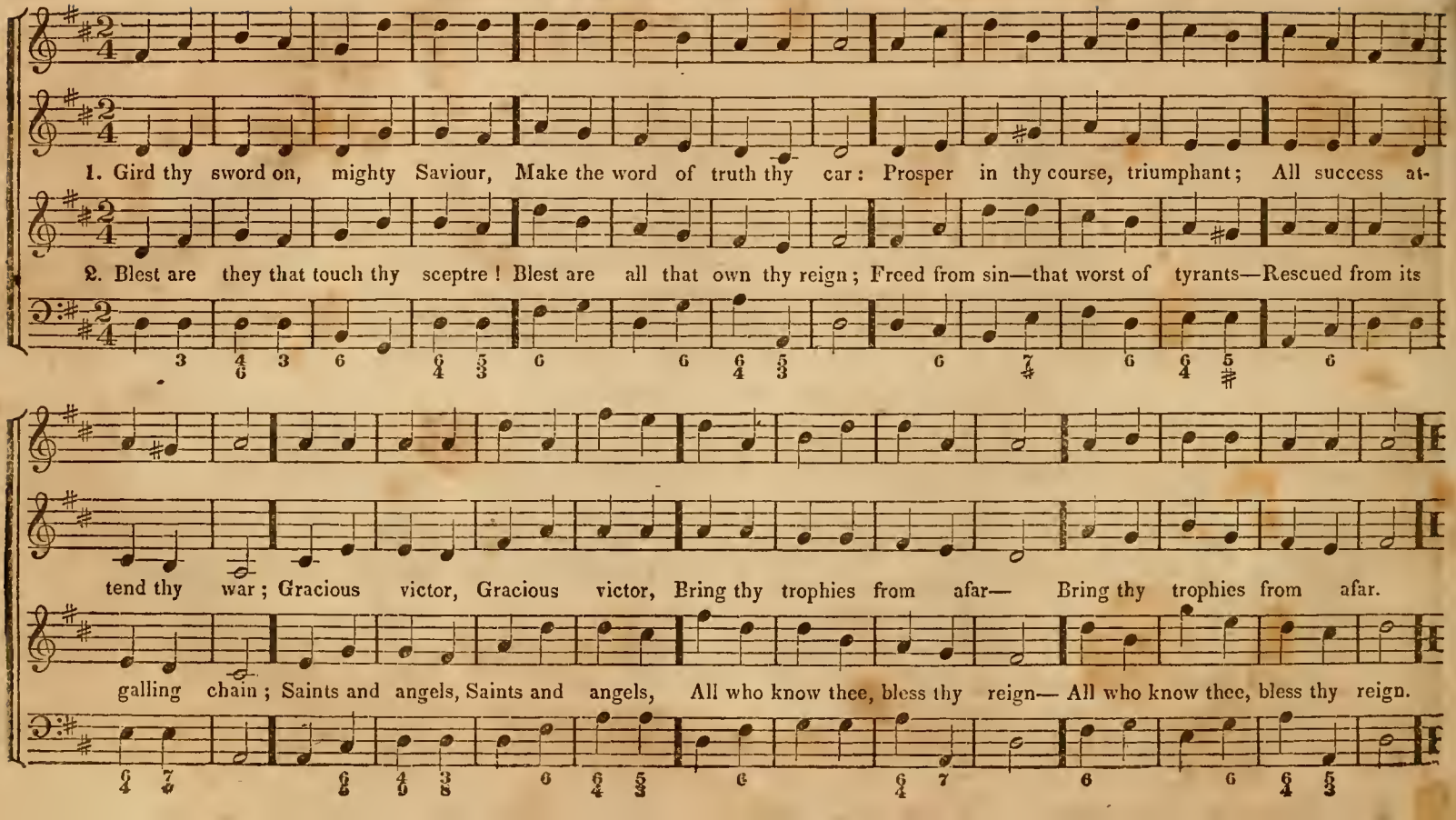

1. Songs anew of honor framing, Sing ye to the Lord alone; All his wondrous works proclaiming, Jesus wondrous works hath done! Glorious victory, Glorious victory, His right hand and arm have won.
2. Shout aloud, and hail the Saviour: Jesus, Lord of all proclaim! As ye triumph in his favor, All ye lands declare his fame: Loud rejoicing, Loud rejoicing, Shout the honor of his name.

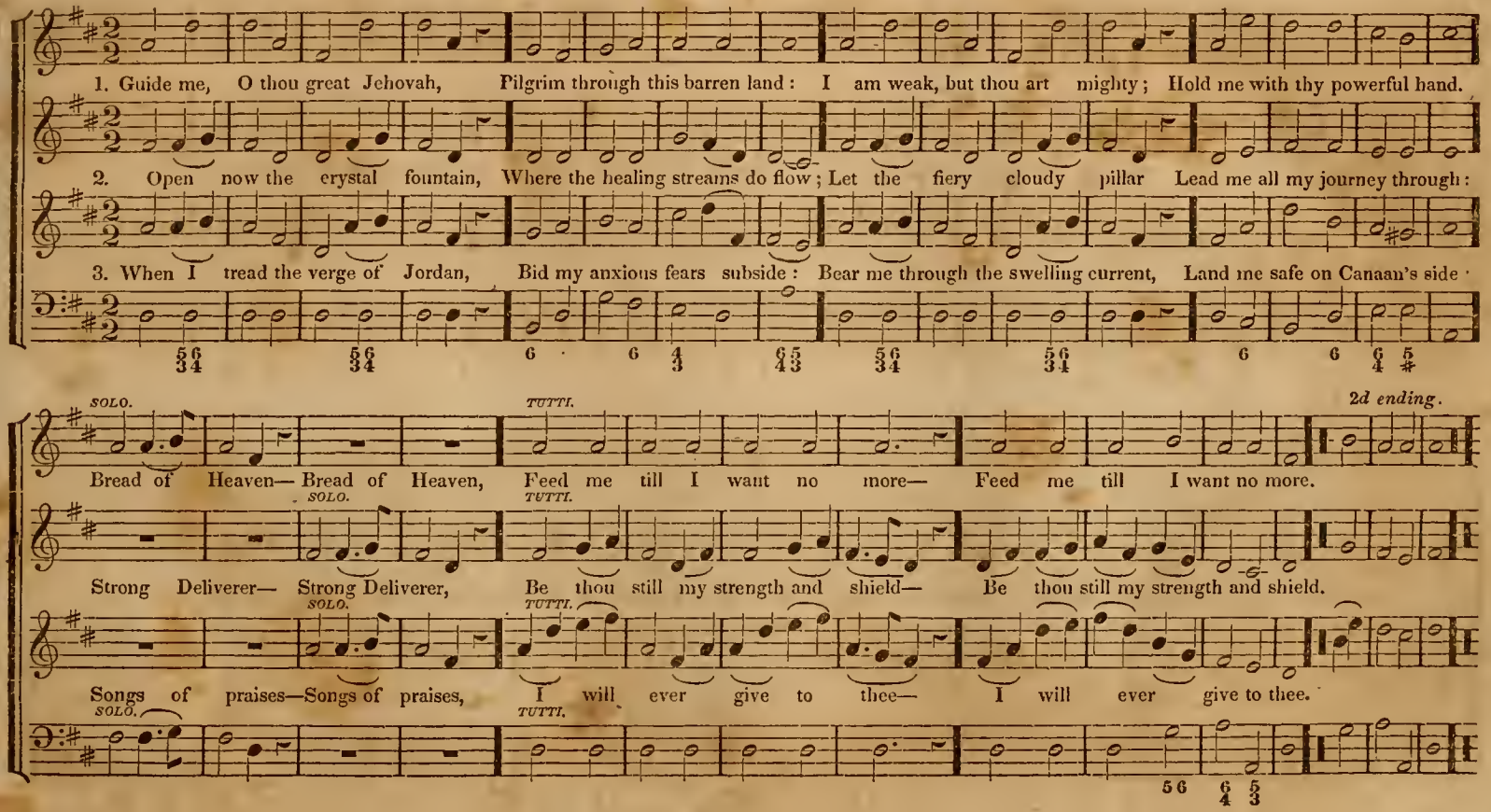
RIPLEY. 8s & 7s. [Double.]


D. C.
D. C.
Glorious things of thee are spoken, Zion, city of our God; He, whose word can ne'er be broken, Chose thee for his own abode. } Lord thy church is still thy dwelling, Still is precious in thy sight;
D. C.
Judah's temple far excelling, Beaming with the gospel's light.
D. C.

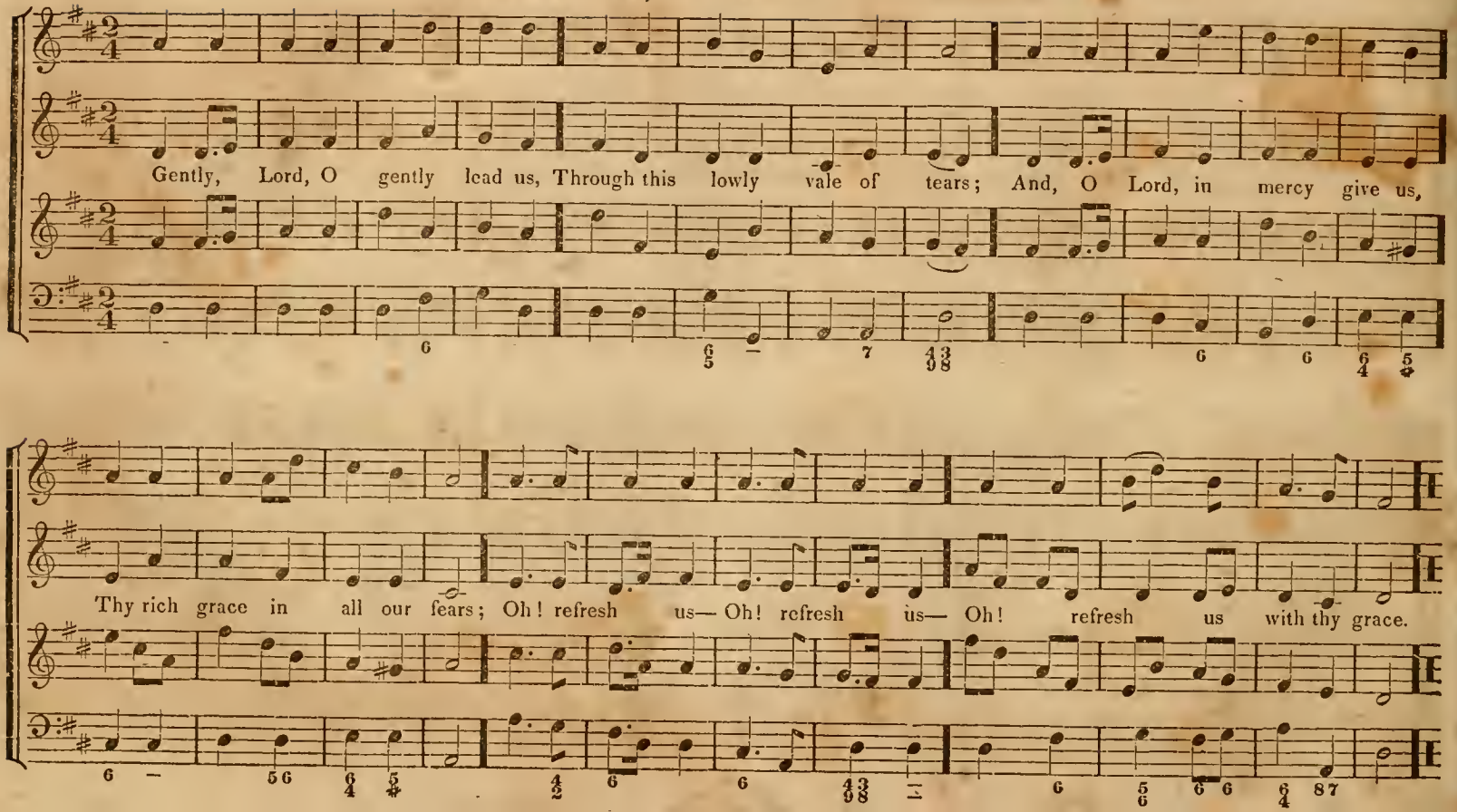
[Choir.]

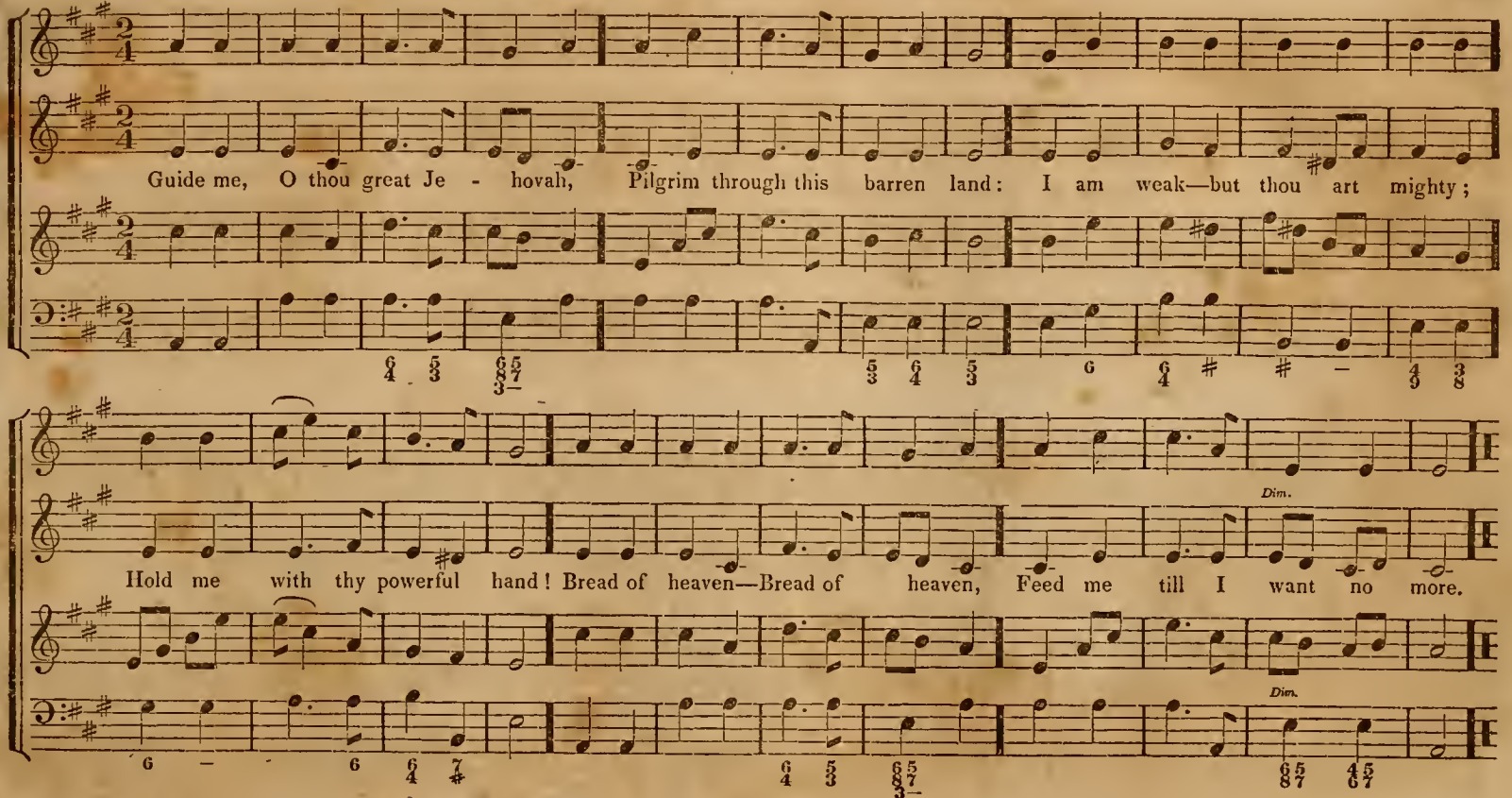
NEEDHAM. 8s, 7s & 4.


1. Gird thy sword on, mighty Saviour, Make the word of truth thy car: Prosper in thy course, triumphant; All success at-
2. Blest are they that touch thy sceptre! Blest are all that own thy reign; Freed from sin—that worst of tyrants—Rescued from its
tend thy war; Gracious victor, Gracious victor, Bring thy trophies from afar— Bring thy trophies from afar.
galling chain; Saints and angels, Saints and angels, All who know thee, bless thy reign— All who know thee, bless thy reign.

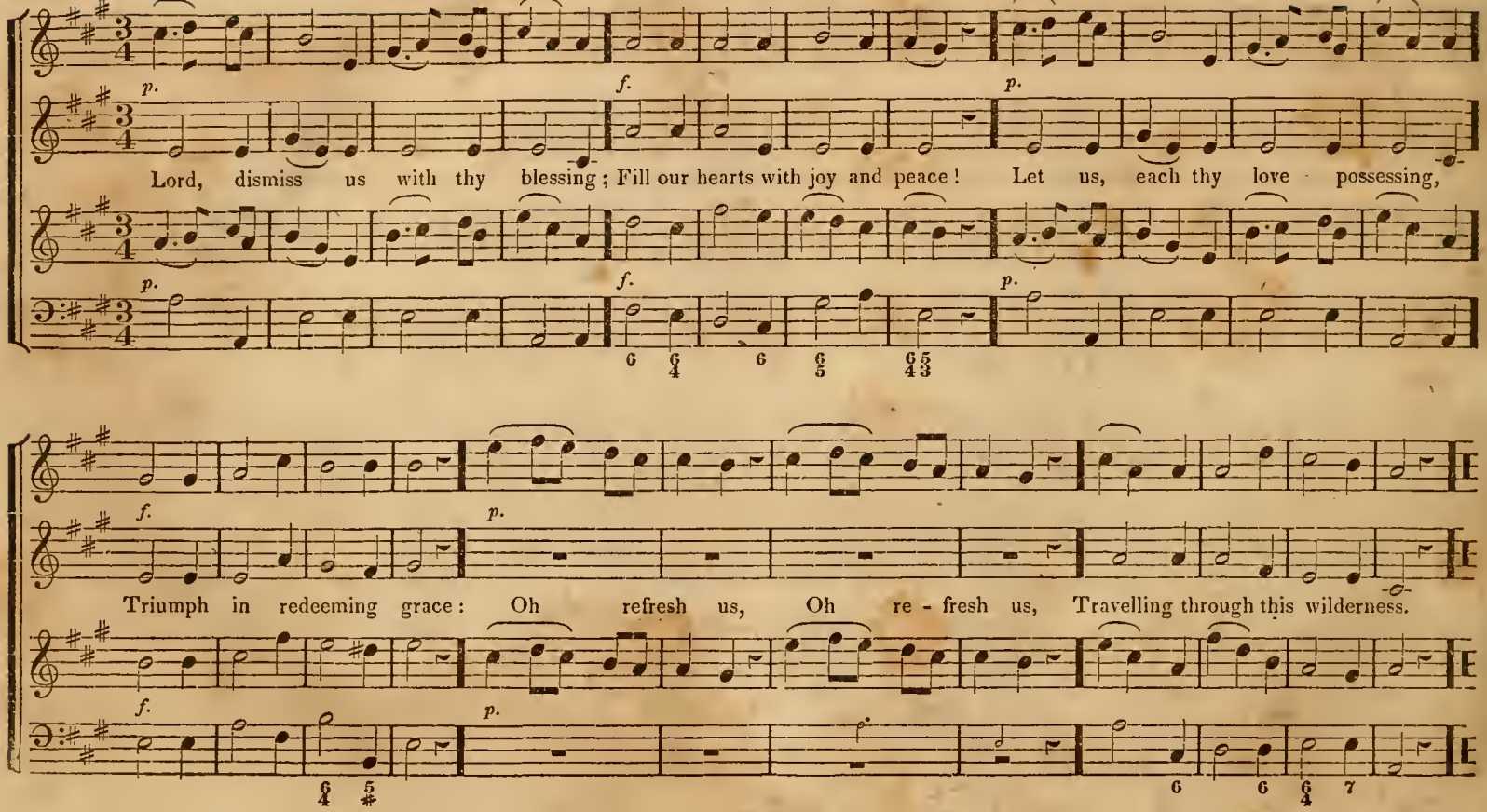
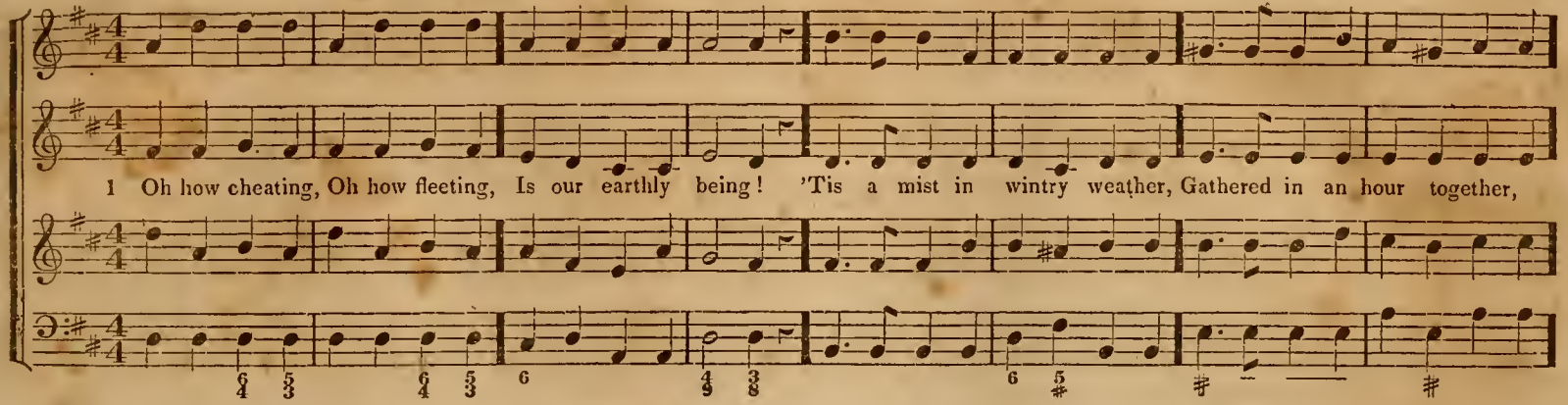
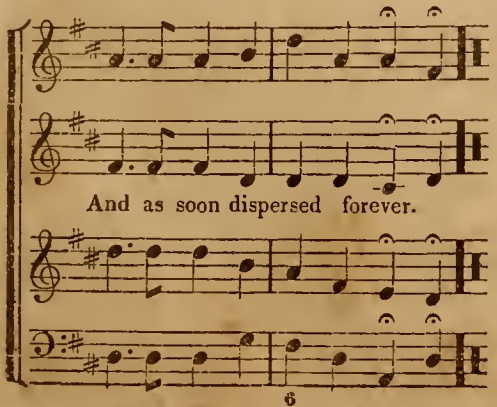

1. Guide me, O thou great Jehovah, Pilgrim through this barren land: I am weak, but thou art mighty; Hold me with thy powerful hand.
2. Open now the crystal fountain, Where the healing streams do flow; Let the fiery cloudy pillar Lead me all my journey through:
3. When I tread the verge of Jordan, Bid my anxious fears subside: Bear me through the swelling current, Land me safe on Canaan's side
SOLO.
TUTTI.
2d ending.
Bread of Heaven— Bread of Heaven, Feed me till I want no more— Feed me till I want no more.
SOLO.
TUTTI.
Strong Deliverer— Strong Deliverer, Be thou still my strength and shield— Be thou still my strength and shield.
SOLO.
TUTTI.
Songs of praises—Songs of praises, I will ever give to thee— I will ever give to thee.
SOLO.
TUTTI.

MERTON. 8s, 7s & 4.


Gently, Lord, O gently lead us, Through this lowly vale of tears; And, O Lord, in mercy give us,
Thy rich grace in all our fears; Oh! refresh us— Oh! refresh us— Oh! refresh us with thy grace.


Guide me, O thou great Je - hovah, Pilgrim through this barren land: I am weak—but thou art mighty;
Hold me with thy powerful hand! Bread of heaven—Bread of heaven, Feed me till I want no more.
Dim.
Dim.

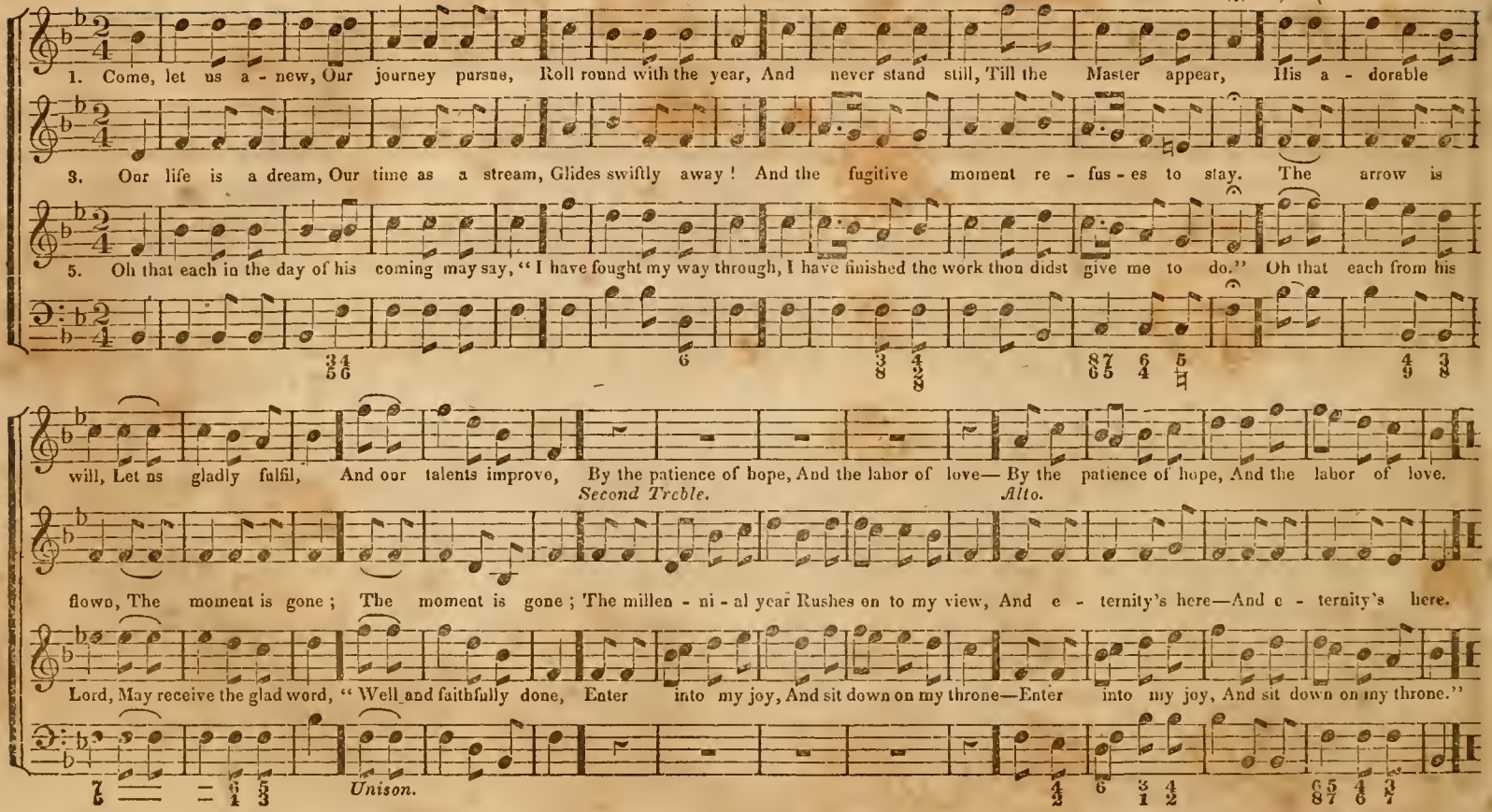
METHUEN. 8s, 7s & 4.

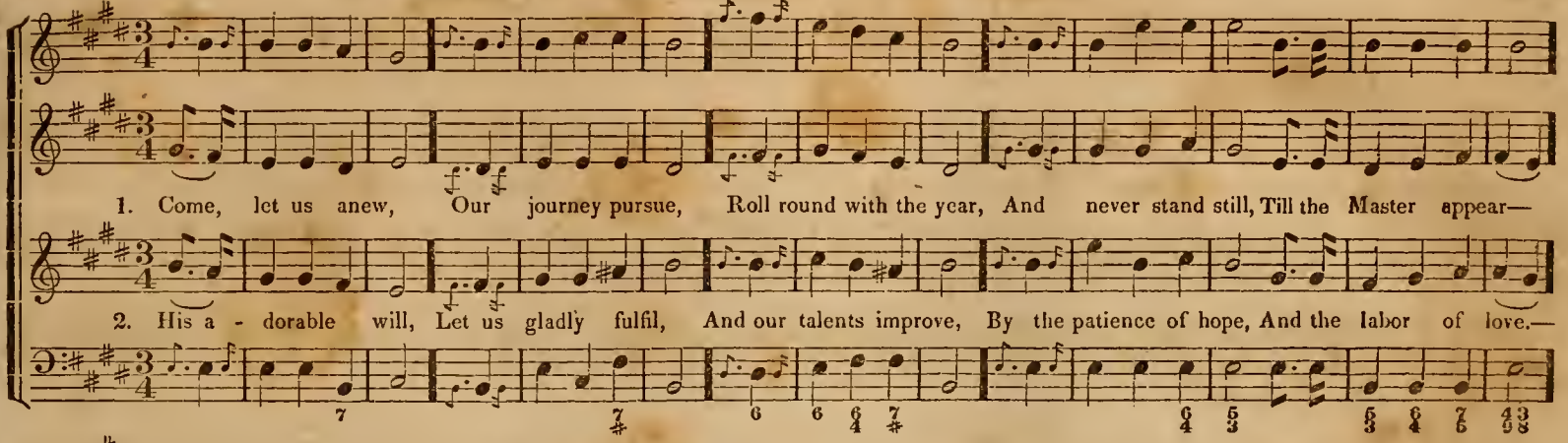

p.
f.
p.
Lord, dismiss us with thy blessing; Fill our hearts with joy and peace! Let us, each thy love possessing,
f.
p.
f.
p.
Triumph in redeeming grace: Oh refresh us, Oh re - fresh us, Travelling through this wilderness.
f.
p.



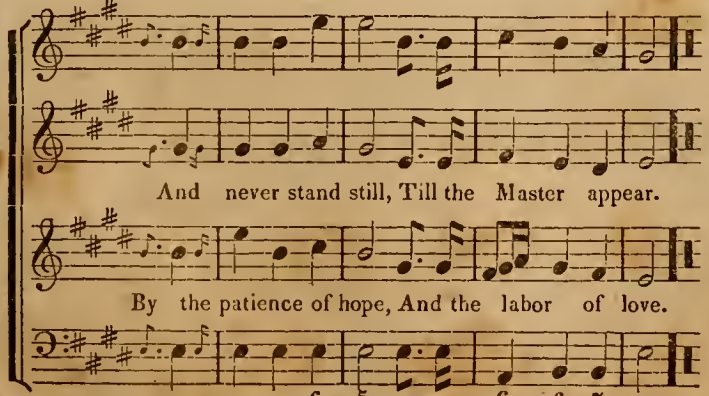
2 Oh how cheating, oh how fleeting,
Are our days departing!
Like a deep and headlong river,
Flowing onward, flowing ever,
Tarrying not, and stopping never.

3 Oh how cheating, oh how fleeting,
Are the world's enjoyments;
All the hues of change they borrow,
Bright to-day and dark to-morrow,
Mingled lot of joy and sorrow.

4 Oh how cheating, oh how fleeting,
Is all earthly beauty!
Like a summer flow'ret flowing,
Scattered by the breezes, blowing,
O'er the bed on which 'twas growing

5. Oh how cheating, oh how fleeting,
All—yes! all that's earthly!
Every thing is fading—flying—
Man is mortal—earth is dying—
Christian! live, on Heaven relying.

1. Come, let us a - new, Our journey pursue, Roll round with the year, And never stand still, Till the Master appear, His a - dorable
3. Our life is a dream, Our time as a stream, Glides swiftly away! And the fugitive moment re - fus - es to stay. The arrow is
5. Oh that each in the day of his coming may say, "I have fought my way through, I have finished the work thou didst give me to do." Oh that each from his
will, Let us gladly fulfil, And our talents improve, By the patience of hope, And the labor of love— By the patience of hope, And the labor of love.
Second Treble.
Alto.
flown, The moment is gone; The moment is gone; The millen - ni - al year Rushes on to my view, And e - ternity's here—And e - ternity's here.
Lord, May receive the glad word, "Well and faithfully done, Enter into my joy, And sit down on my throne—Enter into my joy, And sit down on my throne."
Unison.


1. Come, let us anew, Our journey pursue, Roll round with the year, And never stand still, Till the Master appear—
2. His a - dorable will, Let us gladly fulfil, And our talents improve, By the patience of hope, And the labor of love.—



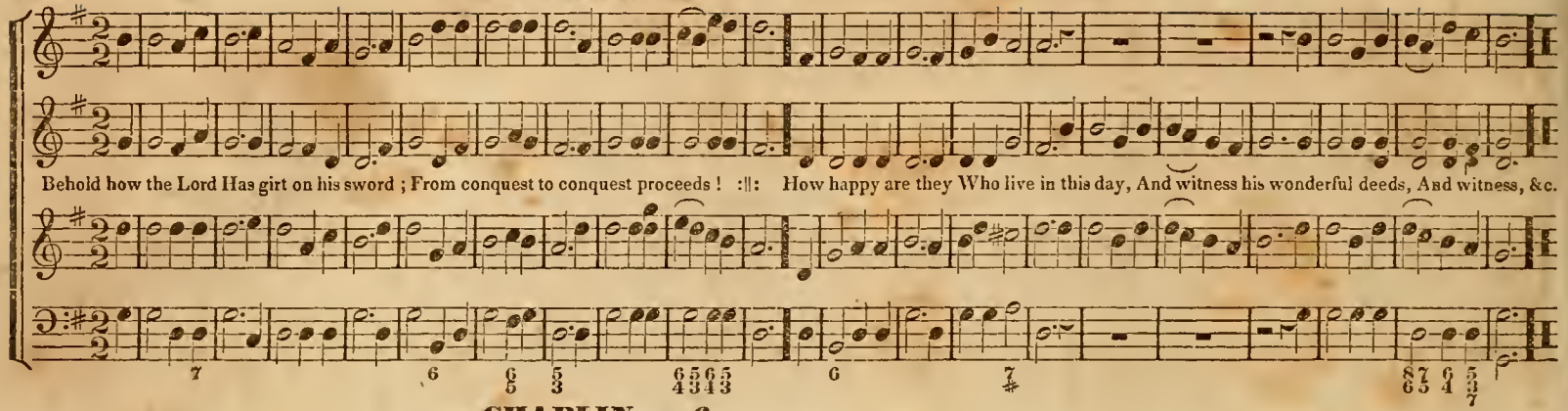
3 Our life is a dream,
Our time as a stream
Glides swiftly away;
And the fugitive moment
Refuses to stay.

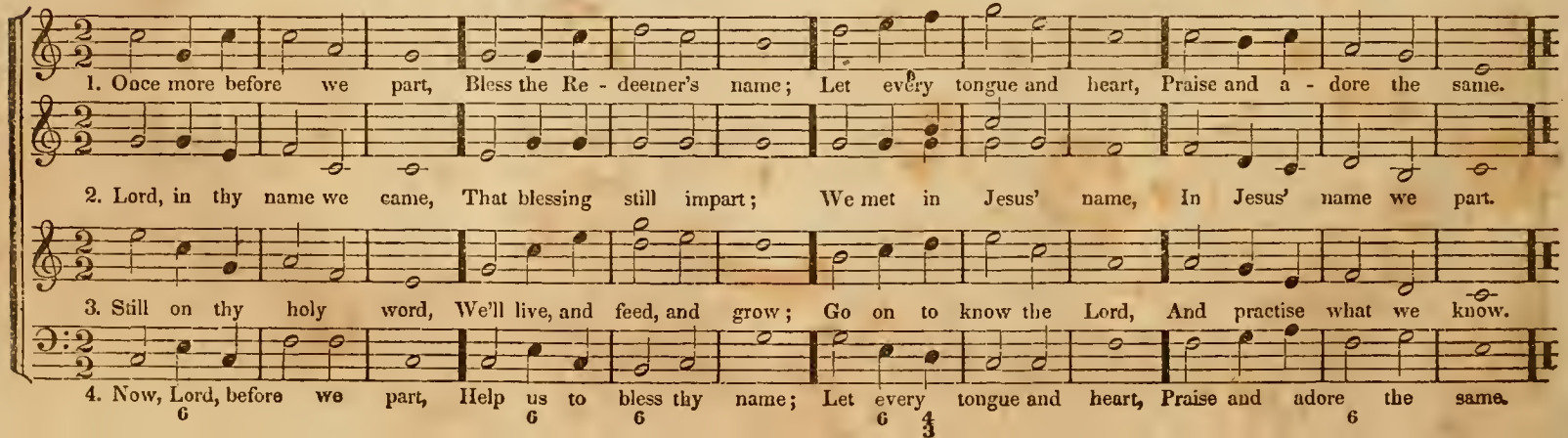
4 The arrow is flown,
The moment is gone;
The millennial year
Rushes on to our view,
And eternity's here.

5 Oh that each in the day
Of his coming may say,
I have fought my way through,
I have finished the work
Thou didst give me to do.

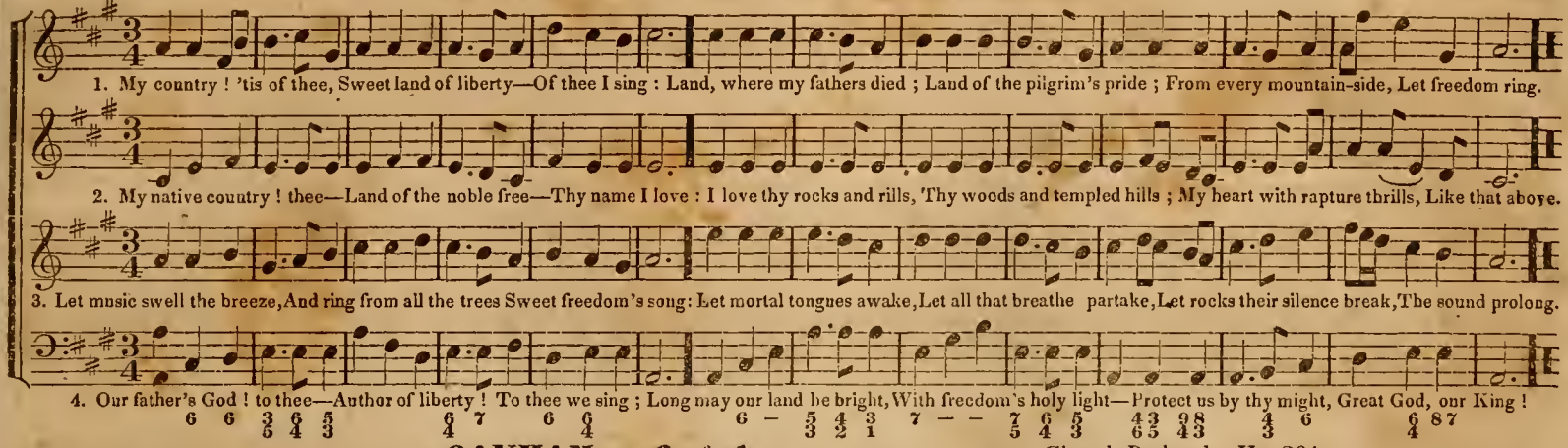
6 O that each from the Lord
May receive the glad word—
"Well and faithfully done!
Enter into my joy,
And sit down on my throne."

BETHLEHEM. 5s & 8s.


Behold how the Lord Has girt on his sword ; From conquest to conquest proceeds ! :‖: How happy are they Who live in this day, And witness his wonderful deeds, And witness, &c.

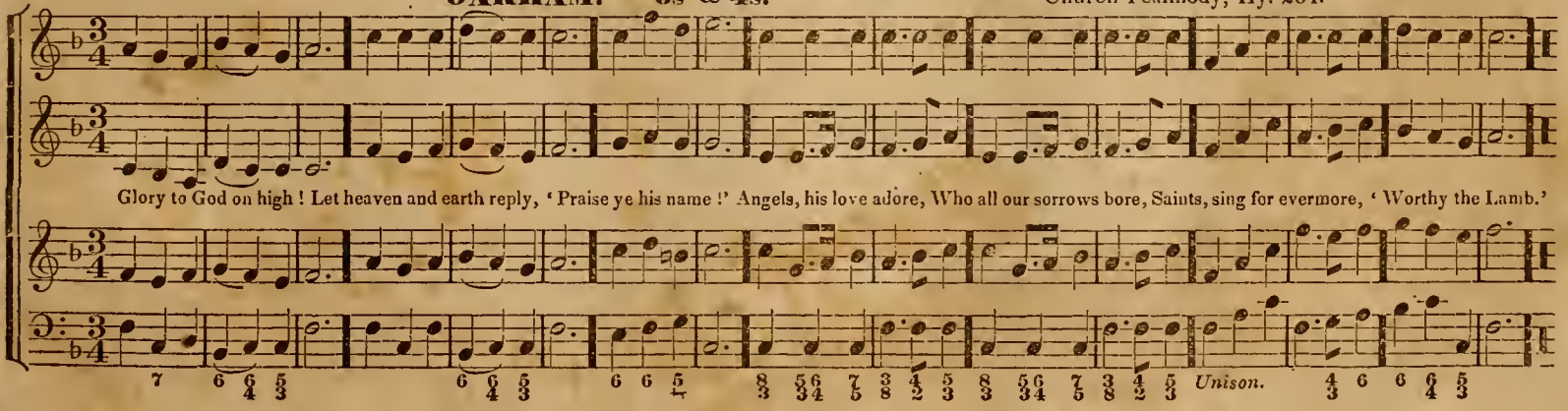
CHAPLIN. 6s.

1. Once more before we part, Bless the Re - deemer's name; Let every tongue and heart, Praise and a - dore the same.
2. Lord, in thy name we came, That blessing still impart; We met in Jesus' name, In Jesus' name we part.
3. Still on thy holy word, We'll live, and feed, and grow; Go on to know the Lord, And practise what we know.
4. Now, Lord, before we part, Help us to bless thy name; Let every tongue and heart, Praise and adore the same.

AMERICA. 6s & 4s.

Words by S. F. Smith.

1. My country ! 'tis of thee, Sweet land of liberty—Of thee I sing : Land, where my fathers died ; Land of the pilgrim's pride ; From every mountain-side, Let freedom ring.
2. My native country ! thee—Land of the noble free—Thy name I love : I love thy rocks and rills, Thy woods and templed hills ; My heart with rapture thrills, Like that above.
3. Let music swell the breeze, And ring from all the trees Sweet freedom's song: Let mortal tongues awake, Let all that breathe partake, Let rocks their silence break, The sound prolong.
4. Our father's God ! to thee—Author of liberty ! To thee we sing ; Long may our land be bright, With freedom's holy light—Protect us by thy might, Great God, our King !

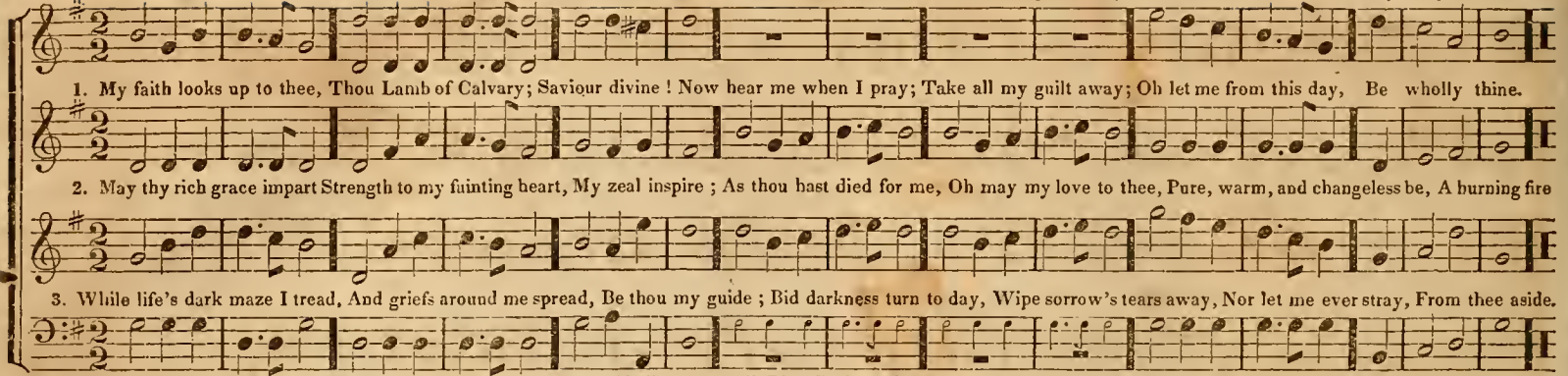
OAKHAM. 6s & 4s.

Church Psalmody, Hy. 264.


Glory to God on high ! Let heaven and earth reply, ' Praise ye his name !' Angels, his love adore, Who all our sorrows bore, Saints, sing for evermore, ' Worthy the Lamb.'
Unison.

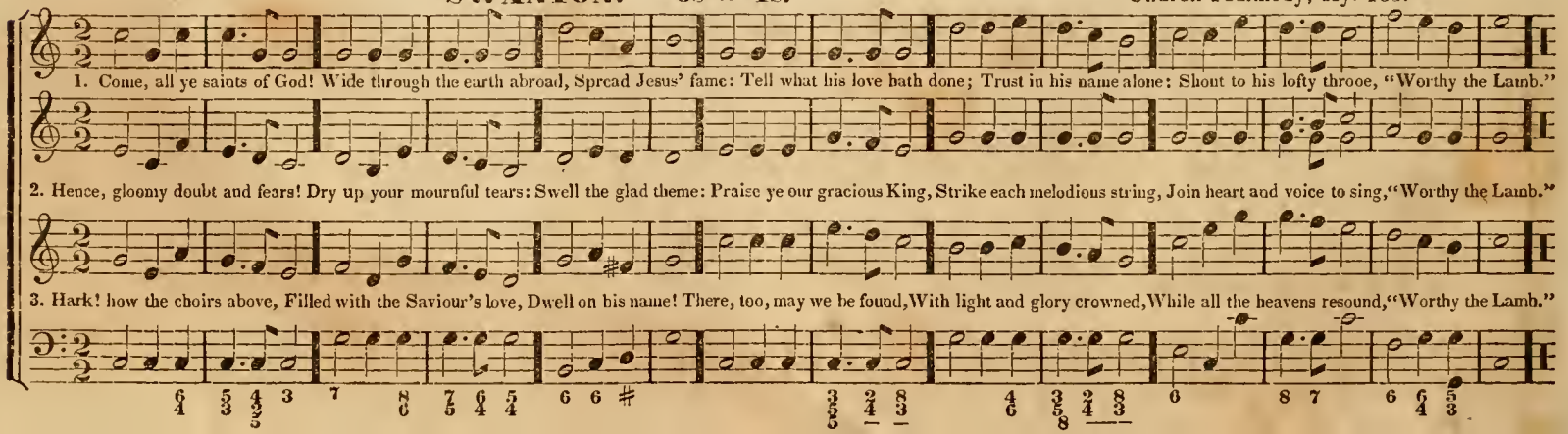
OLIVET. 6s & 4s.

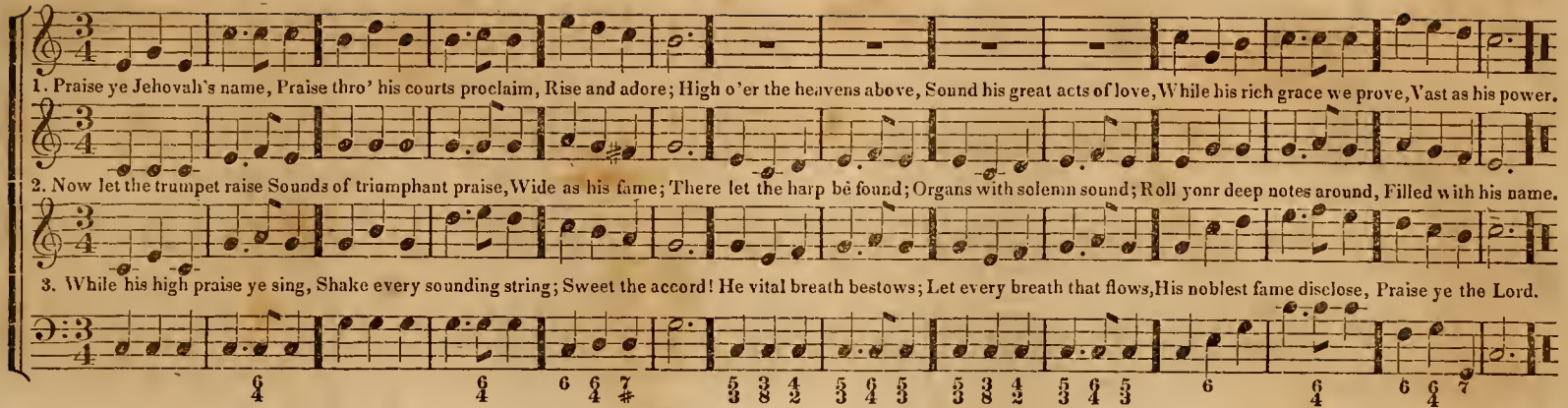
From "Spiritual Songs," by permission. Words by Ray Palmer.


1. My faith looks up to thee, Thou Lamb of Calvary; Saviour divine! Now hear me when I pray; Take all my guilt away; Oh let me from this day, Be wholly thine.
2. May thy rich grace impart Strength to my fainting heart, My zeal inspire; As thou hast died for me, Oh may my love to thee, Pure, warm, and changeless be, A burning fire
3. While life's dark maze I tread, And griefs around me spread, Be thou my guide; Bid darkness turn to day, Wipe sorrow's tears away, Nor let me ever stray, From thee aside.
4. When ends life's transient dream, When death's cold, sullen stream, Shall o'er me roll, Blest Saviour, then in love, Fear and distress remove; Oh! bear me safe above, A ransomed soul.

SWANTON. 6s & 4s.

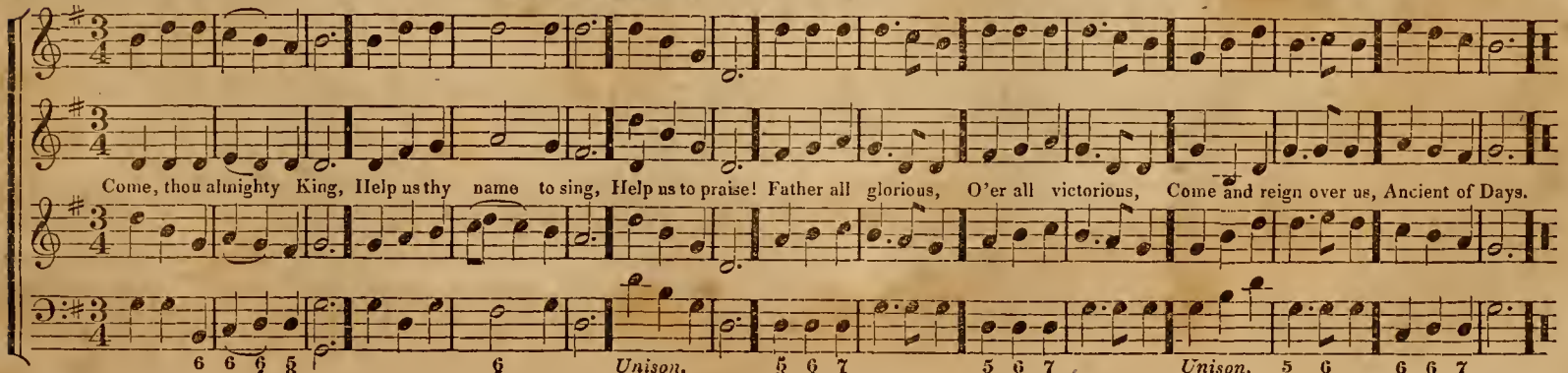
Church Psalmody, Hy. 165.

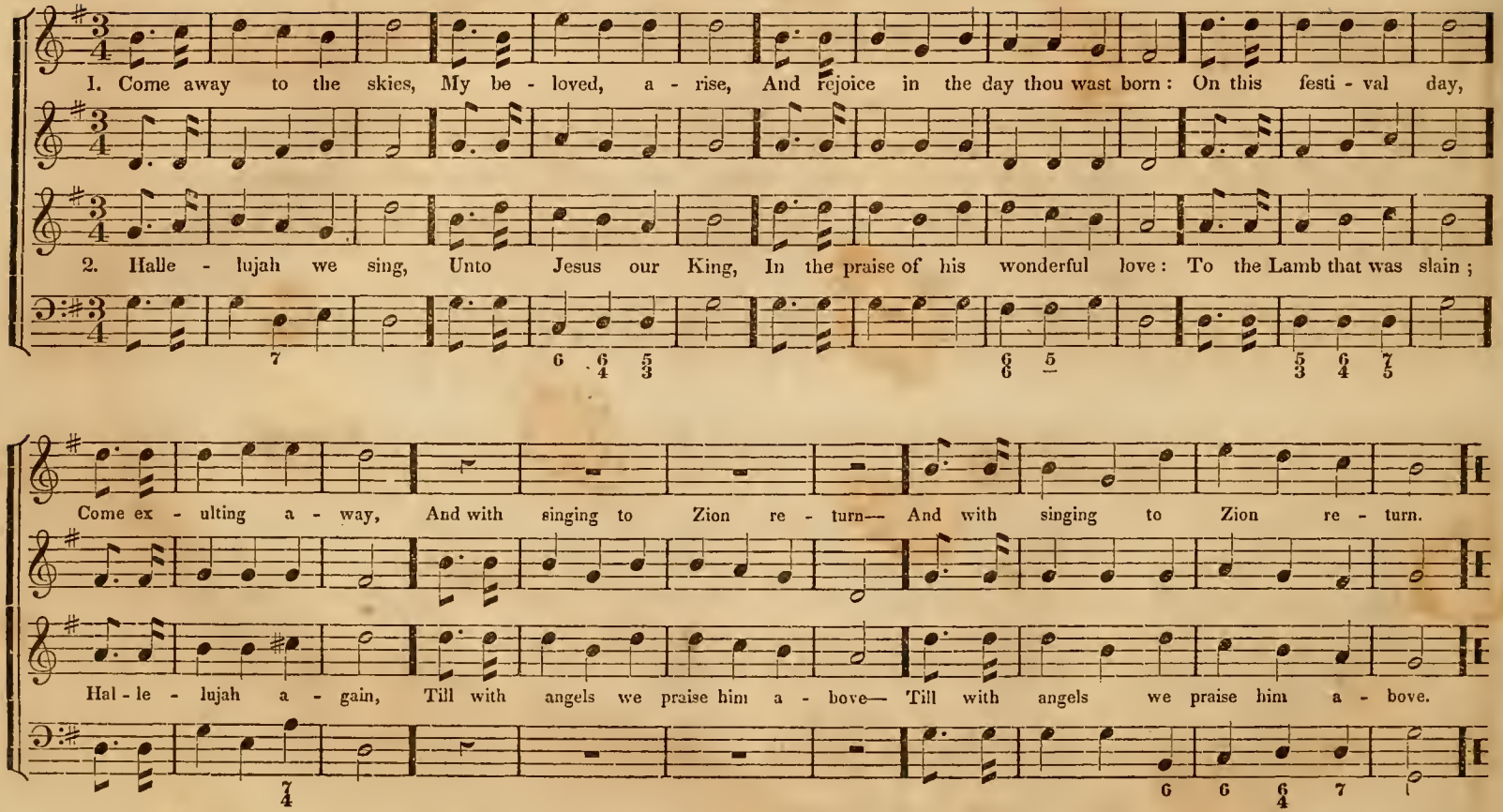

1. Come, all ye saints of God! Wide through the earth abroad, Spread Jesus' fame: Tell what his love hath done; Trust in his name alone: Shout to his lofty throne, "Worthy the Lamb."
2. Hence, gloomy doubt and fears! Dry up your mournful tears: Swell the glad theme: Praise ye our gracious King, Strike each melodious string, Join heart and voice to sing, "Worthy the Lamb."
3. Hark! how the choirs above, Filled with the Saviour's love, Dwell on his name! There, too, may we be found, With light and glory crowned, While all the heavens resound, "Worthy the Lamb."

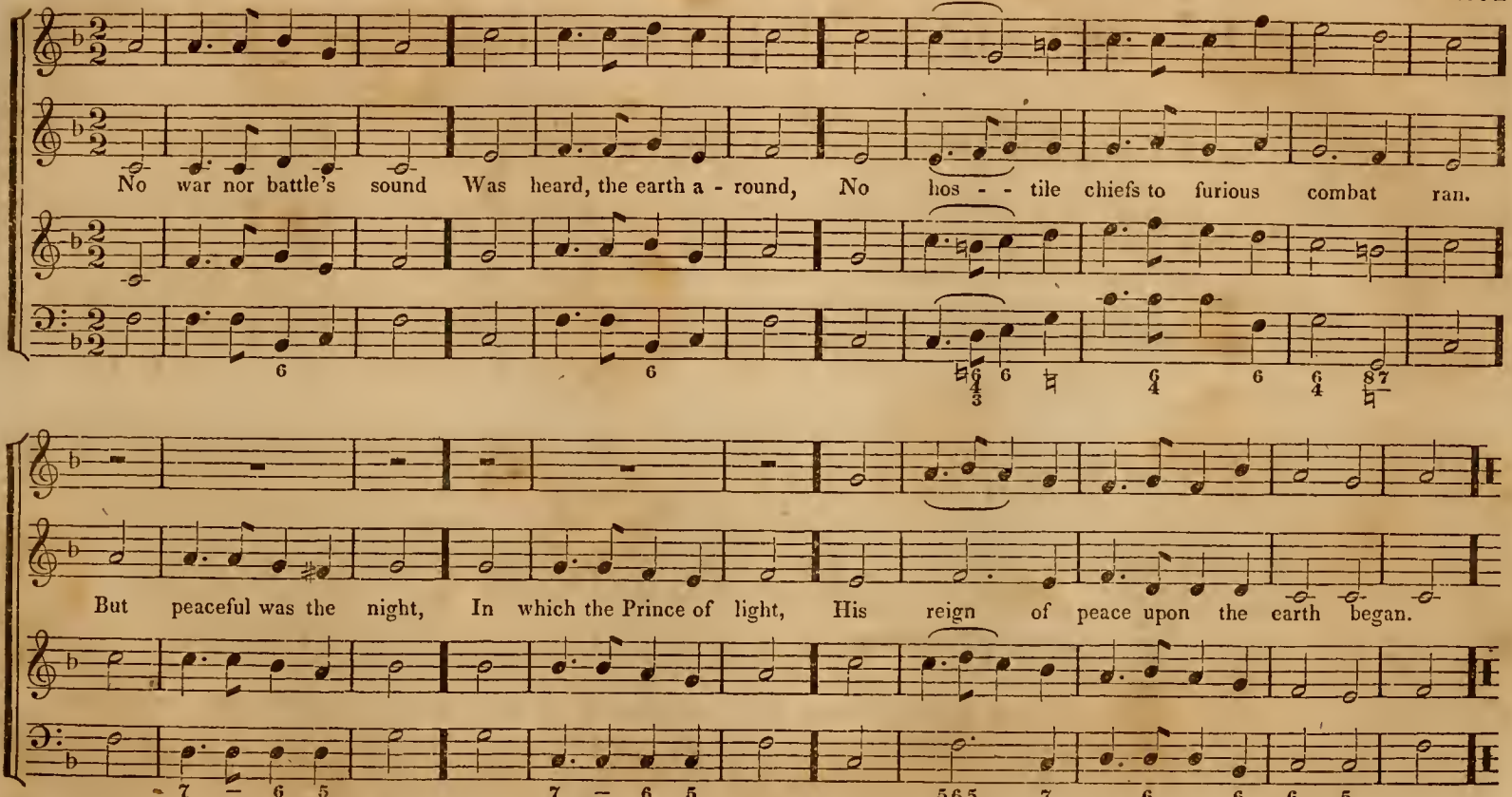

1. Praise ye Jehovah's name, Praise thro' his courts proclaim, Rise and adore; High o'er the heavens above, Sound his great acts of love, While his rich grace we prove, Vast as his power.
2. Now let the trumpet raise Sounds of triumphant praise, Wide as his fame; There let the harp be found; Organs with solemn sound; Roll your deep notes around, Filled with his name.
3. While his high praise ye sing, Shake every sounding string; Sweet the accord! He vital breath bestows; Let every breath that flows, His noblest fame disclose, Praise ye the Lord.

ITALIAN HYMN. 6s & 4s.

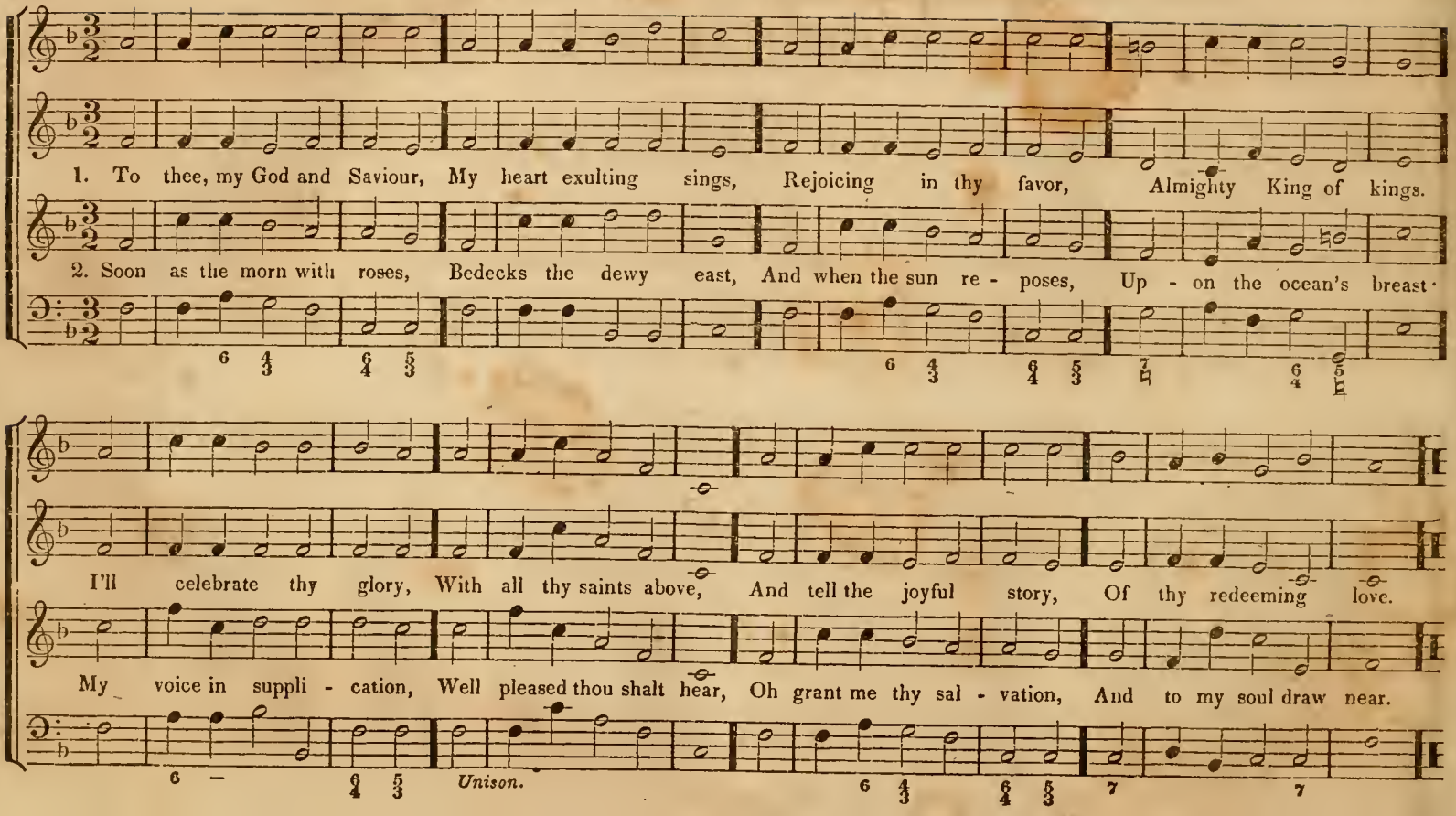
Giardini.

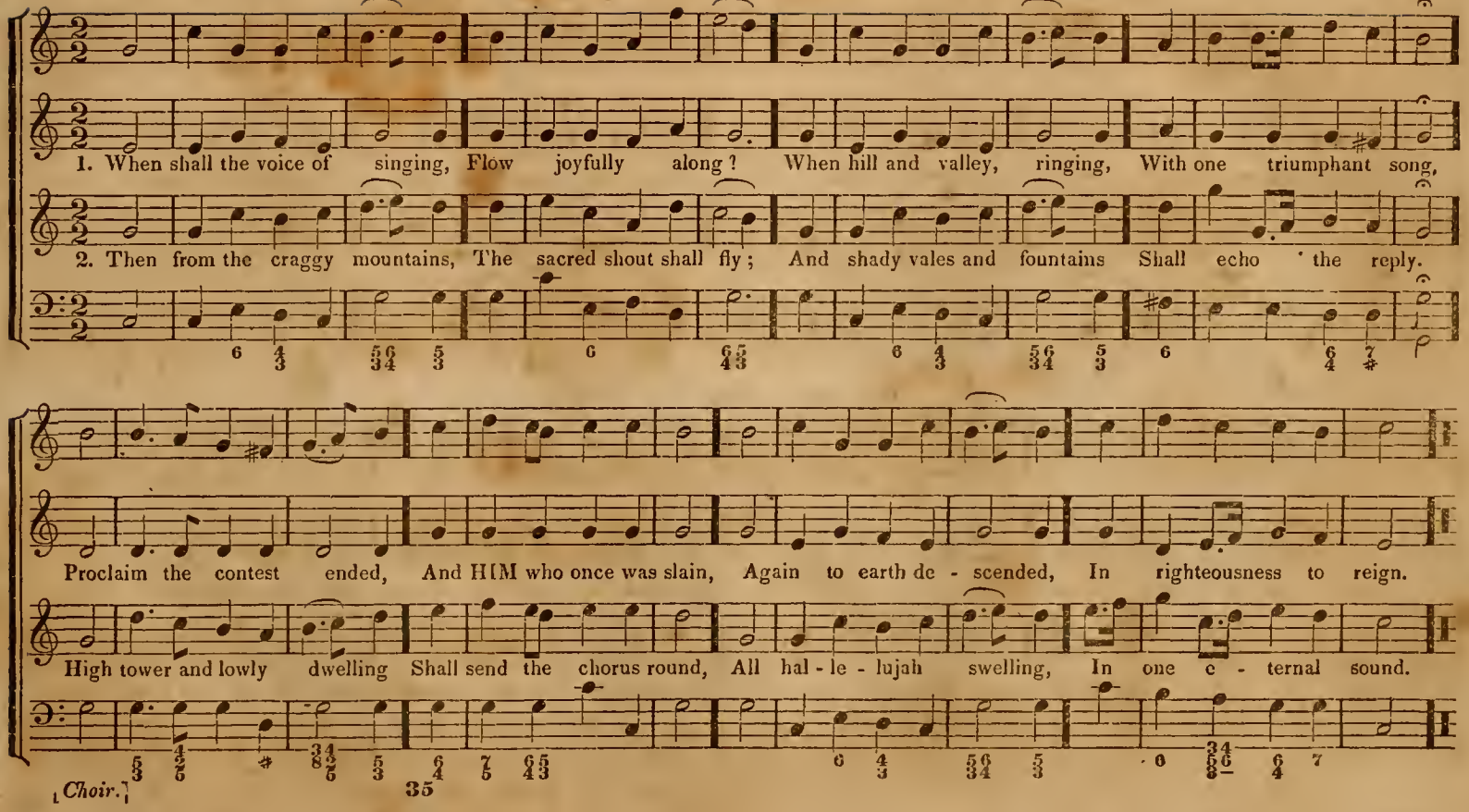

Come, thou almighty King, Help us thy name to sing, Help us to praise! Father all glorious, O'er all victorious, Come and reign over us, Ancient of Days.
Unison.
Unison.

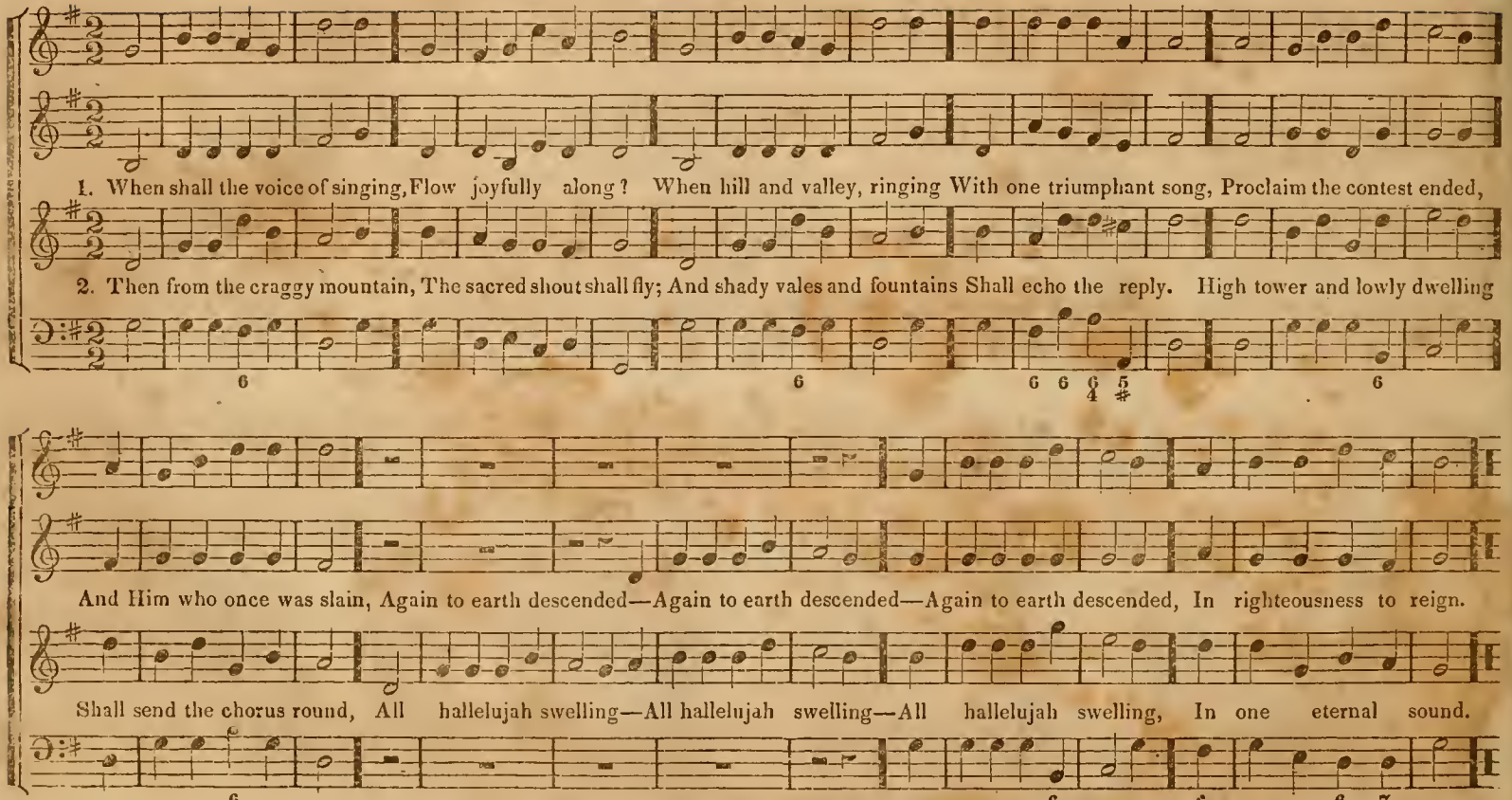

1. Come away to the skies, My be - loved, a - rise, And rejoice in the day thou wast born: On this festi - val day,
2. Halle - lujah we sing, Unto Jesus our King, In the praise of his wonderful love: To the Lamb that was slain;
Come ex - ulting a - way, And with singing to Zion re - turn— And with singing to Zion re - turn.
Hal - le - lujah a - gain, Till with angels we praise him a - bove— Till with angels we praise him a - bove.

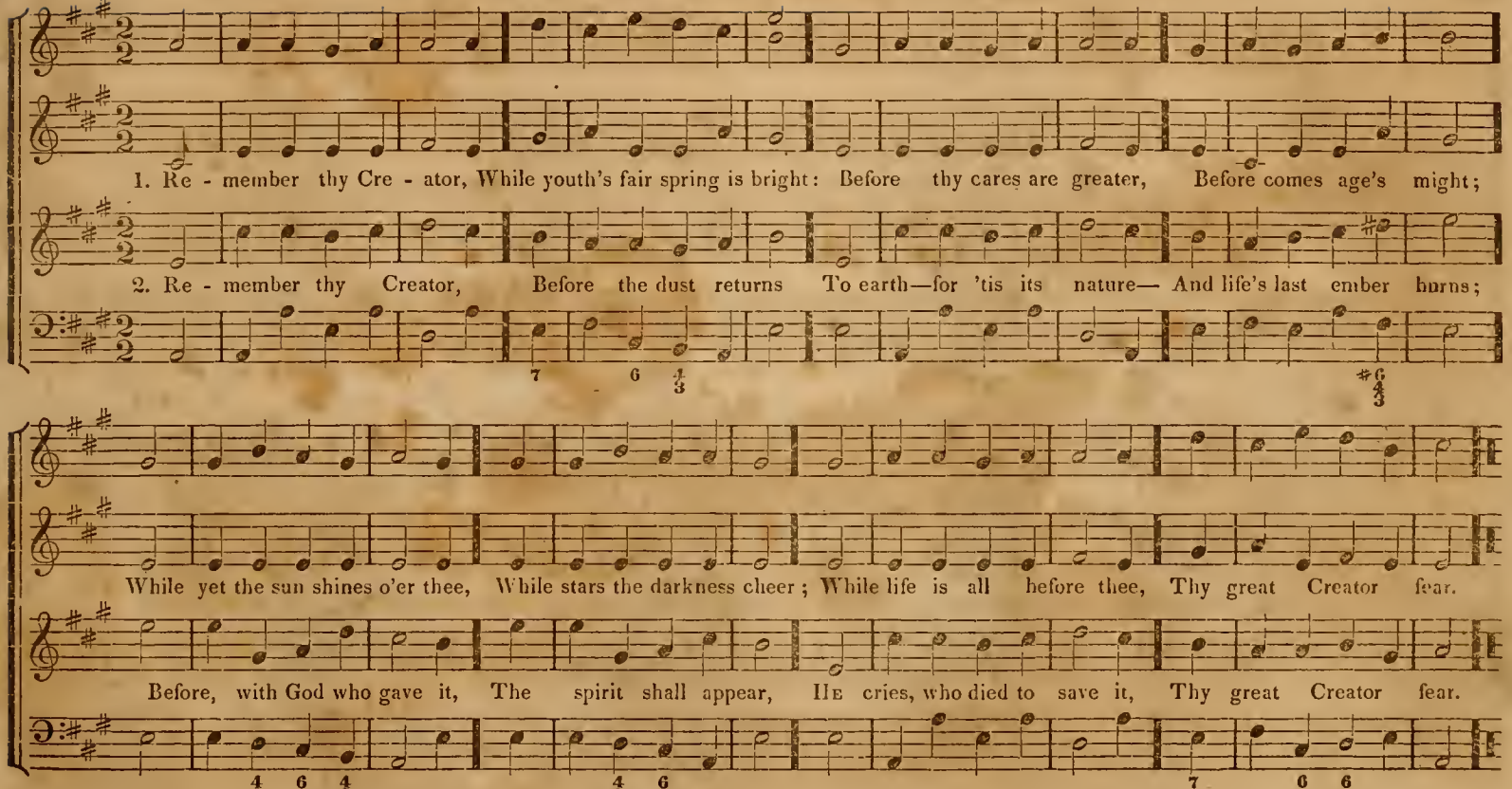

No war nor battle's sound Was heard, the earth a - round, No hos - - tile chiefs to furious combat ran.
But peaceful was the night, In which the Prince of light, His reign of peace upon the earth began.

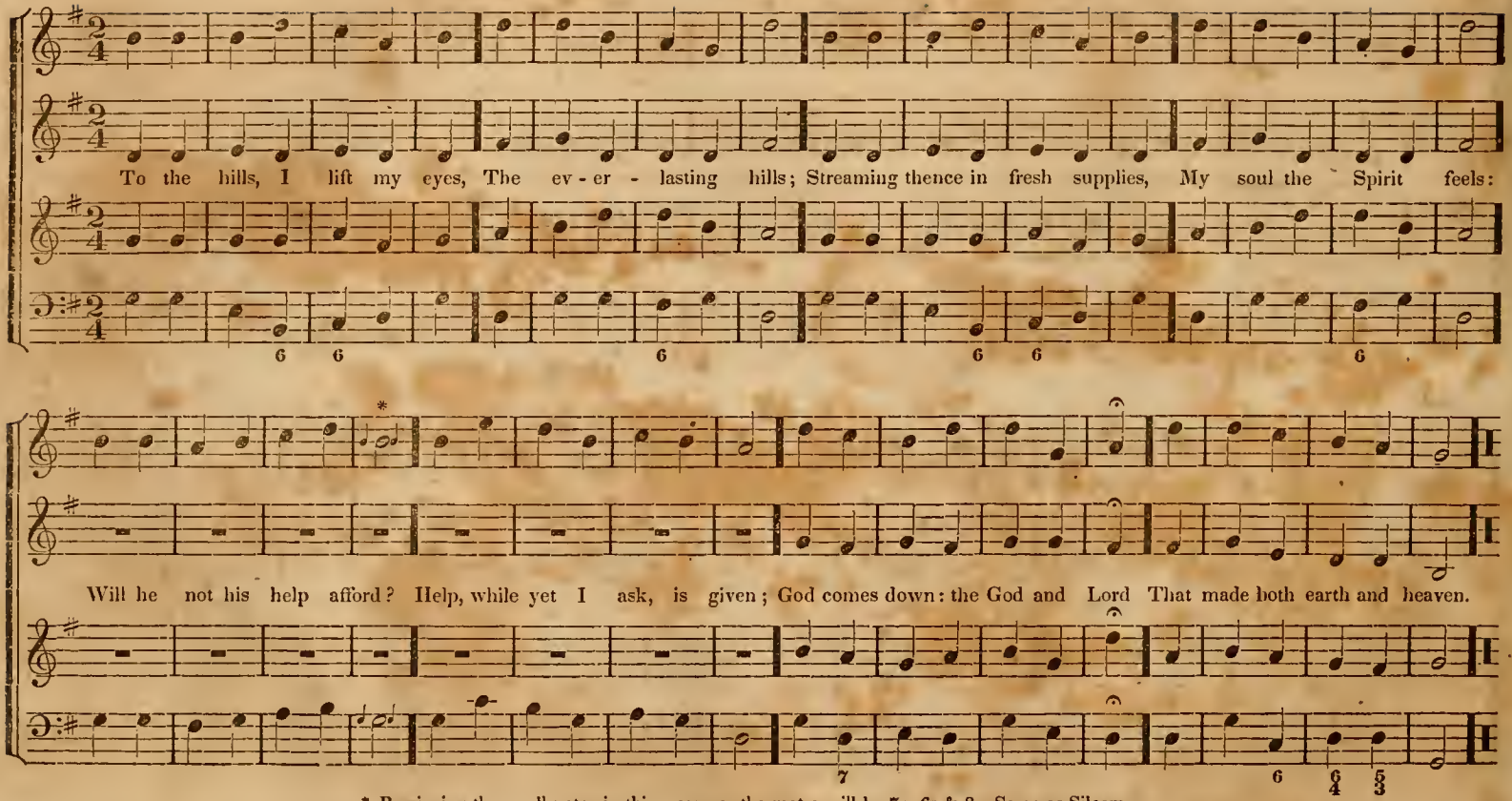
* By omitting the ties, this tune will answer for the hymn "The God of Abraham praise." Methodist Hymn Book, Hy. 295.


1. To thee, my God and Saviour, My heart exulting sings, Rejoicing in thy favor, Almighty King of kings.
2. Soon as the morn with roses, Bedecks the dewy east, And when the sun re - poses, Up - on the ocean's breast·
I'll celebrate thy glory, With all thy saints above, And tell the joyful story, Of thy redeeming love.
My voice in suppli - cation, Well pleased thou shalt hear, Oh grant me thy sal - vation, And to my soul draw near.
Unison.

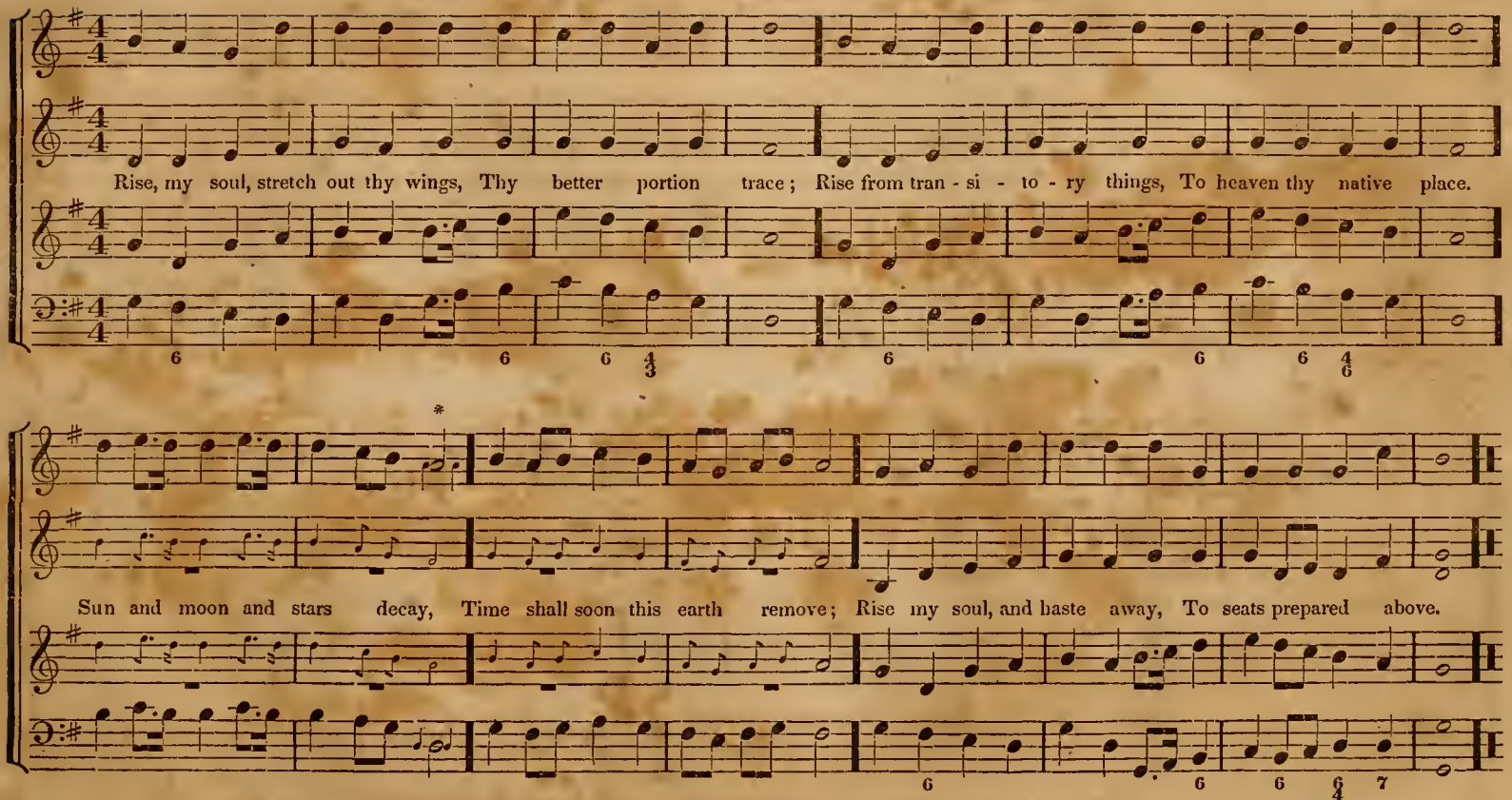

1. When shall the voice of singing, Flow joyfully along? When hill and valley, ringing, With one triumphant song,
2. Then from the craggy mountains, The sacred shout shall fly; And shady vales and fountains Shall echo the reply.
Proclaim the contest ended, And HIM who once was slain, Again to earth de - scended, In righteousness to reign.
High tower and lowly dwelling Shall send the chorus round, All hal - le - lujah swelling, In one e - ternal sound.
Choir.


1. When shall the voice of singing, Flow joyfully along? When hill and valley, ringing With one triumphant song, Proclaim the contest ended,
2. Then from the craggy mountain, The sacred shout shall fly; And shady vales and fountains Shall echo the reply. High tower and lowly dwelling
And Him who once was slain, Again to earth descended—Again to earth descended—Again to earth descended, In righteousness to reign.
Shall send the chorus round, All hallelujah swelling—All hallelujah swelling—All hallelujah swelling, In one eternal sound.

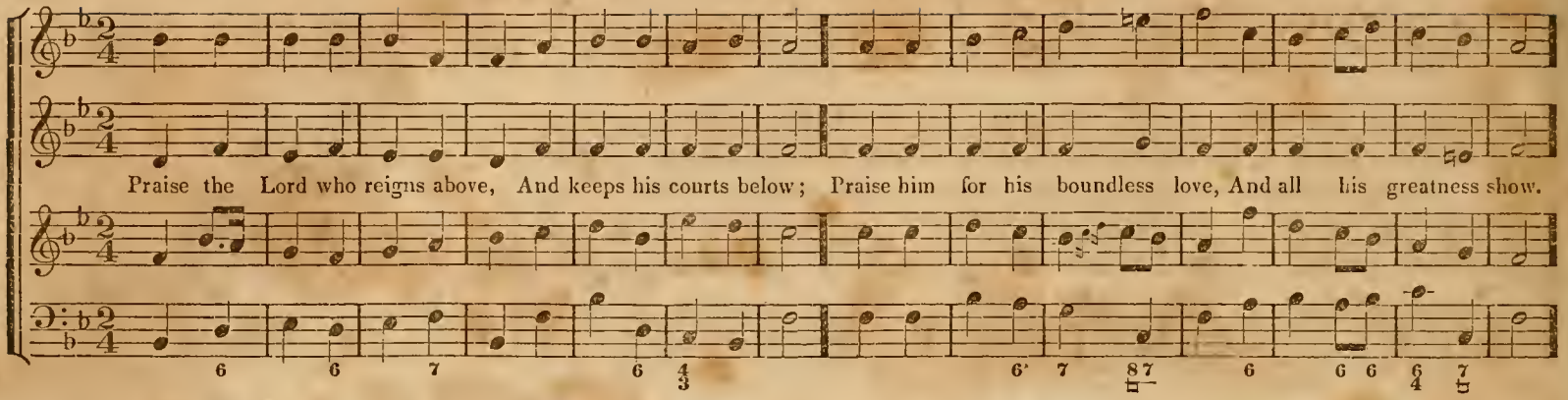

1. Re - member thy Cre - ator, While youth's fair spring is bright: Before thy cares are greater, Before comes age's might;
2. Re - member thy Creator, Before the dust returns To earth—for 'tis its nature— And life's last ember burns;
While yet the sun shines o'er thee, While stars the darkness cheer; While life is all before thee, Thy great Creator fear.
Before, with God who gave it, The spirit shall appear, He cries, who died to save it, Thy great Creator fear.

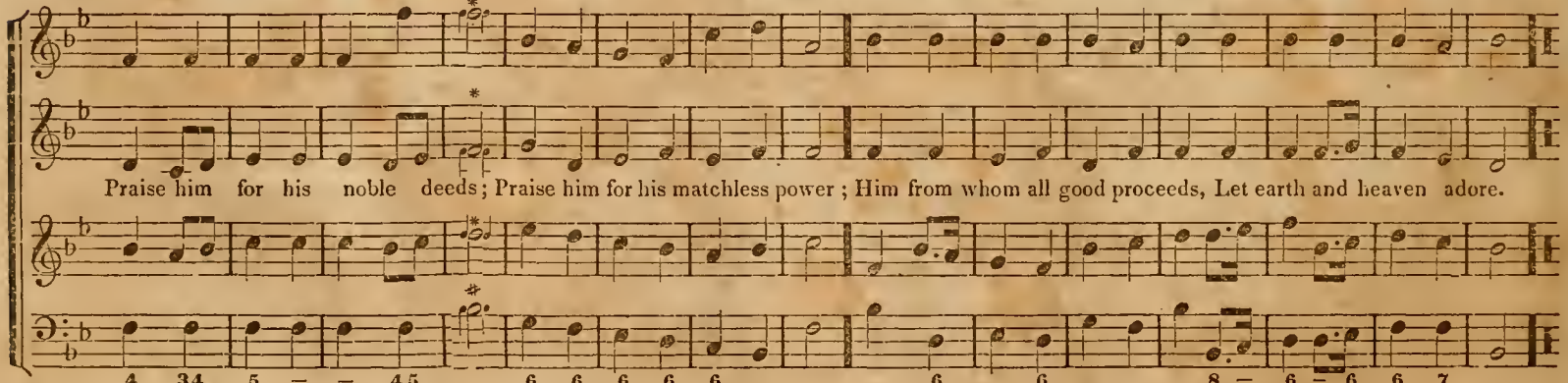
* A new selection of Psalms and Hymns designed particularly for Baptist Churches.

To the hills, I lift my eyes, The ev - er - lasting hills; Streaming thence in fresh supplies, My soul the Spirit feels:
Will he not his help afford? Help, while yet I ask, is given; God comes down: the God and Lord That made both earth and heaven.

* By singing the small notes in this measure, the metre will be 7s, 6s & 8—Same as Siloam.

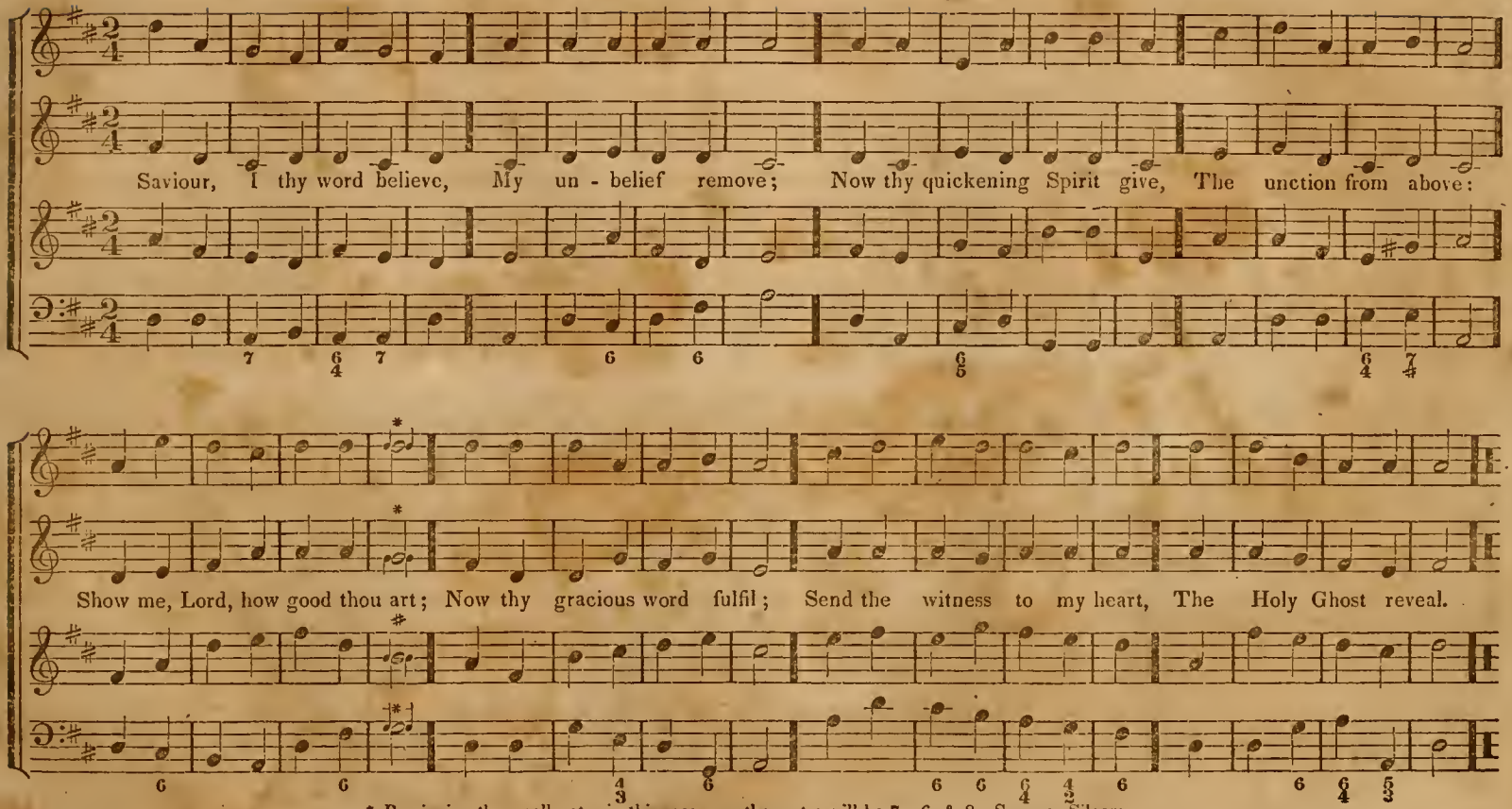

Rise, my soul, stretch out thy wings, Thy better portion trace; Rise from tran - si - to - ry things, To heaven thy native place.
Sun and moon and stars decay, Time shall soon this earth remove; Rise my soul, and haste away, To seats prepared above.

* By singing the small notes in this measure, the metre will be 7s, 6s & 8. Same as Siloam.




Praise him for his noble deeds; Praise him for his matchless power; Him from whom all good proceeds, Let earth and heaven adore.

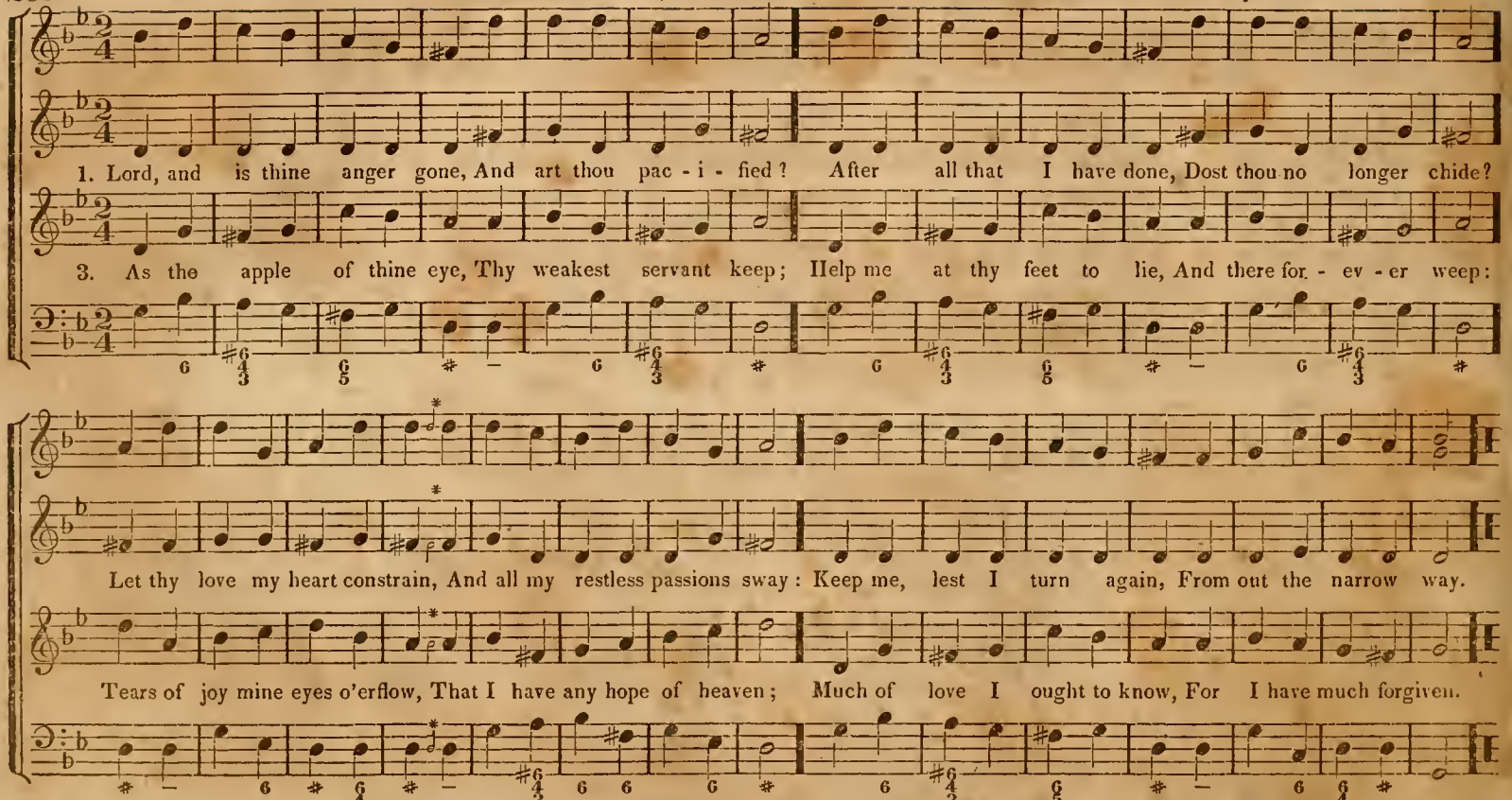
* By singing the small notes in this measure, the metre will be 7s, 6s & 8—Same as Siloam.


Saviour, I thy word believe, My un - belief remove; Now thy quickening Spirit give, The unction from above:
Show me, Lord, how good thou art; Now thy gracious word fulfil; Send the witness to my heart, The Holy Ghost reveal.

* By singing the small notes in this measure, the metre will be 7s, 6s & 8—Same as Siloam.

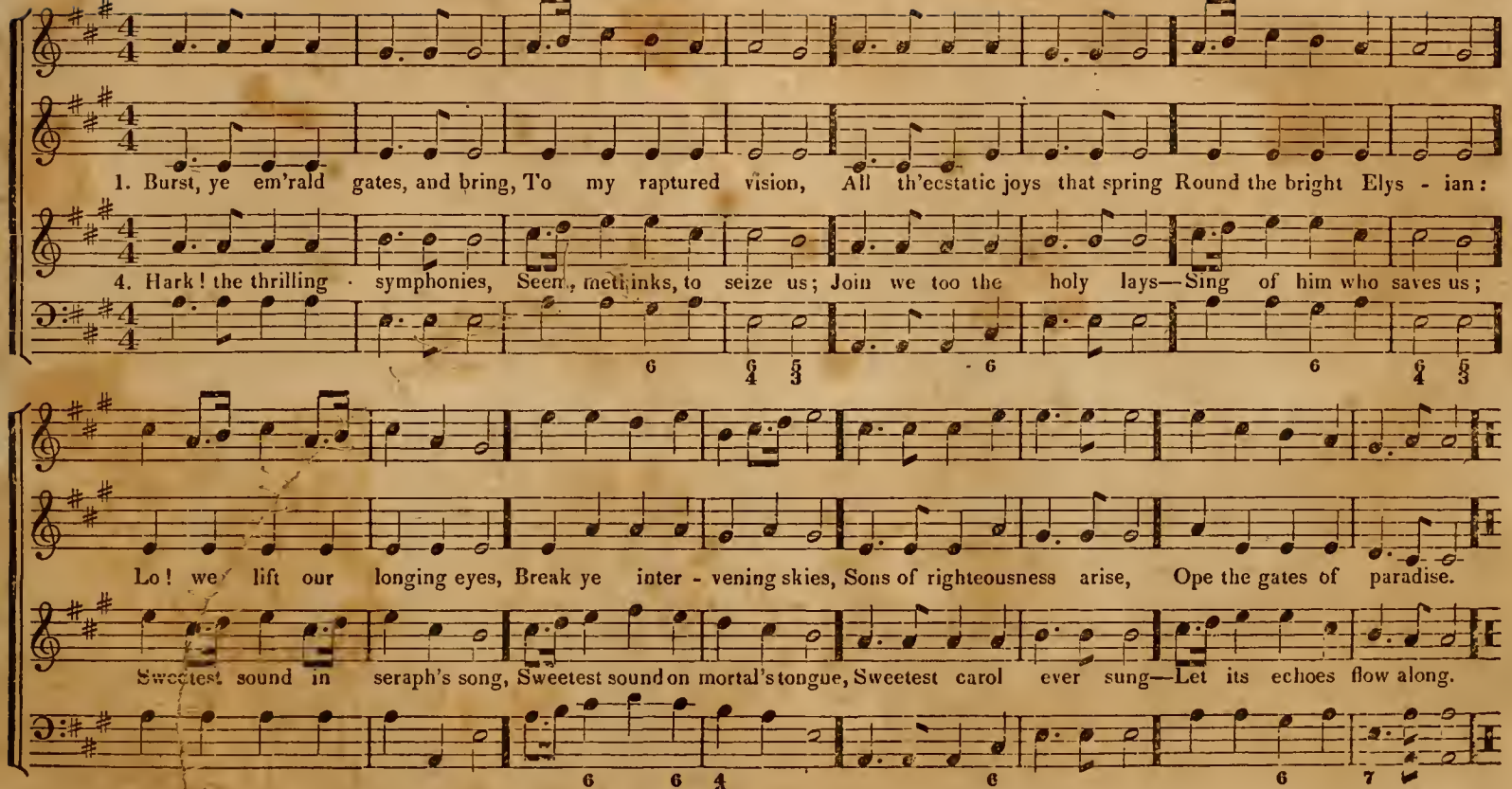
SILOAM.† 7s, 6s. & 8.

Words from Methodist Hymn Book.


1. Lord, and is thine anger gone, And art thou pac - i - fied? After all that I have done, Dost thou no longer chide?
3. As the apple of thine eye, Thy weakest servant keep; Help me at thy feet to lie, And there for - ev - er weep:
Let thy love my heart constrain, And all my restless passions sway: Keep me, lest I turn again, From out the narrow way.
Tears of joy mine eyes o'erflow, That I have any hope of heaven; Much of love I ought to know, For I have much forgiven.

* By singing the minim in this measure, the metre will be 7s & 6s—Same as Suffield, Weldon, Richmond & Amsterdam.

† By changing the Signature to one Sharp, this tune may be sung in the Major Mode.


1. Burst, ye em'rald gates, and bring, To my raptured vision, All th'ecstatic joys that spring Round the bright Elys - ian:
4. Hark! the thrilling symphonies, Seem, methinks, to seize us; Join we too the holy lays—Sing of him who saves us;
Lo! we lift our longing eyes, Break ye inter - vening skies, Sons of righteousness arise, Ope the gates of paradise.
Sweetest sound in seraph's song, Sweetest sound on mortal's tongue, Sweetest carol ever sung—Let its echoes flow along.

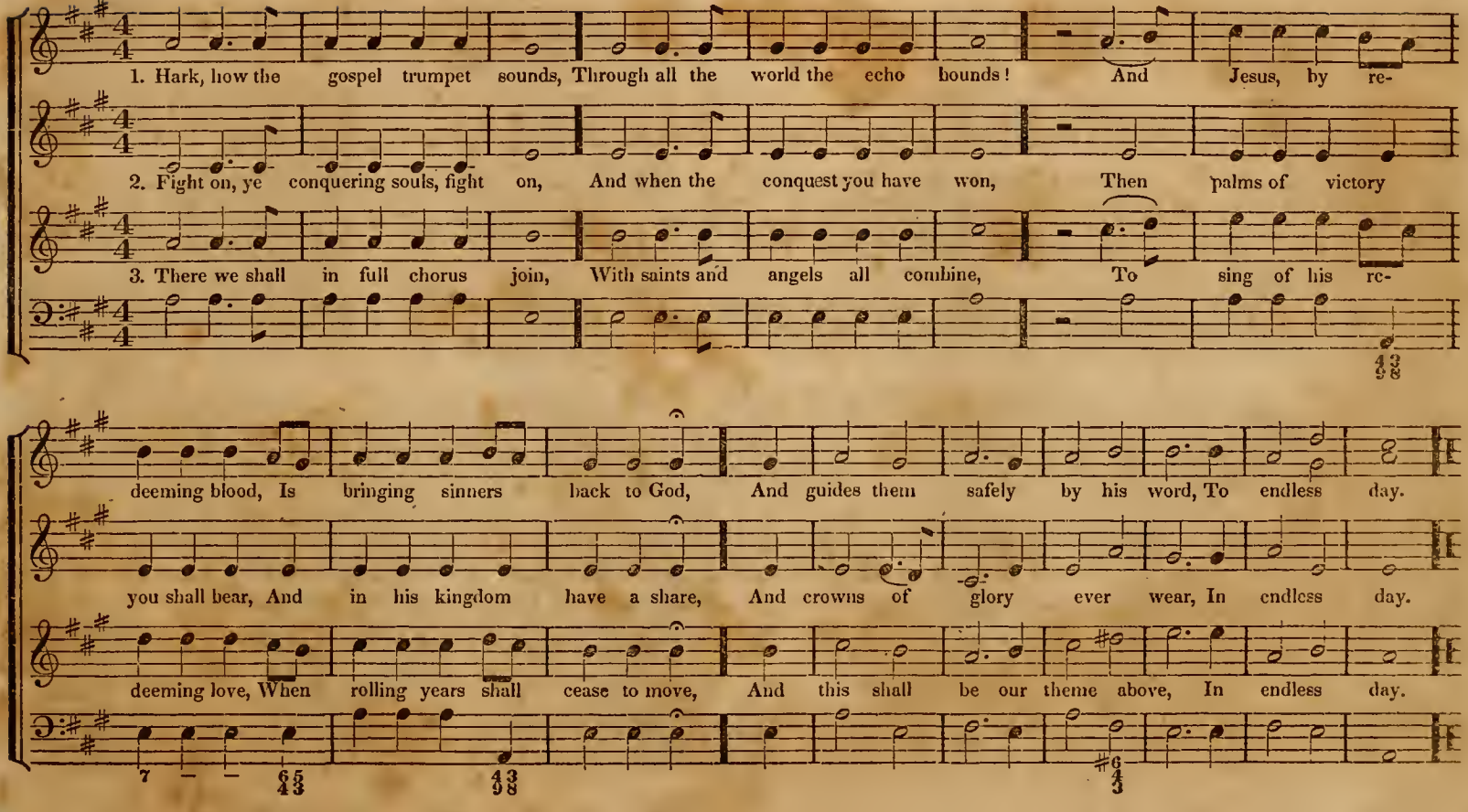
AMBERG. 7s & 8s.

Jesus will I never leave, He's the God of my sal - vation,
Through his merits I receive Pardon, life and con - so - lation, } All the powers of soul and mind, To my Saviour are resigned.

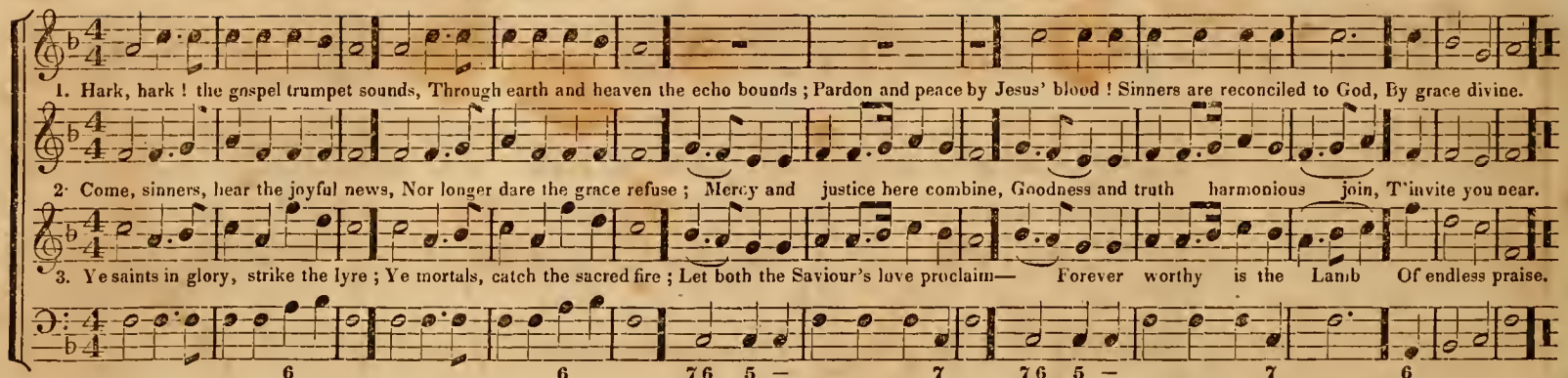
ZURICH. 7s. & 5

1. Mark the virtuous man and see, Peace and joy his steps attend; All his path is pu - ri - ty, Happy is his end.

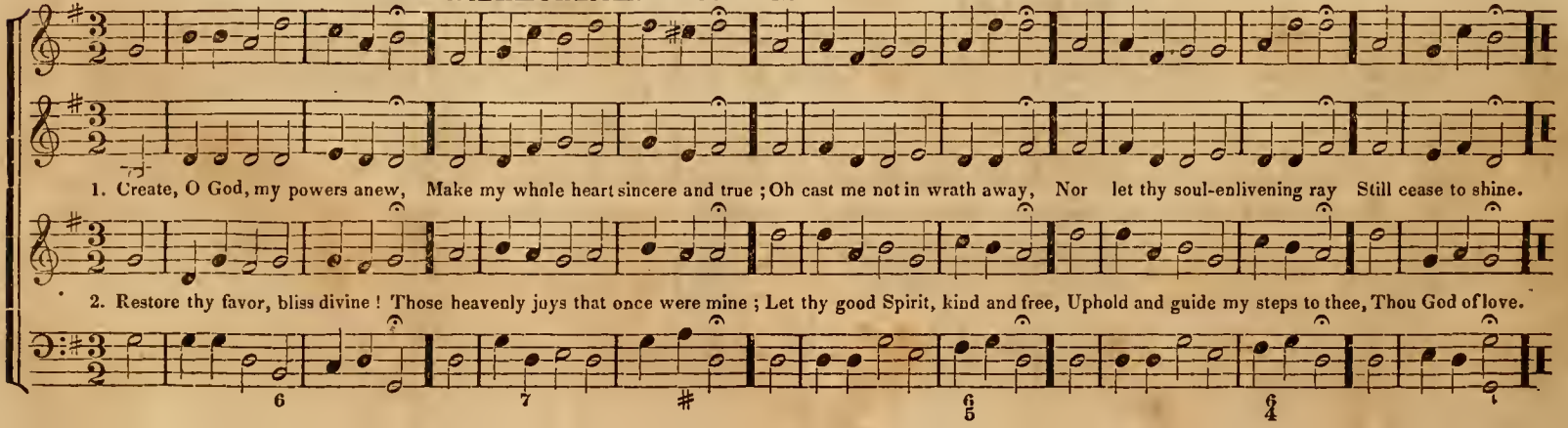
2. Come and see his dying bed; Calm his latest moments roll: Angels hover round his head; Heaven receives his soul.

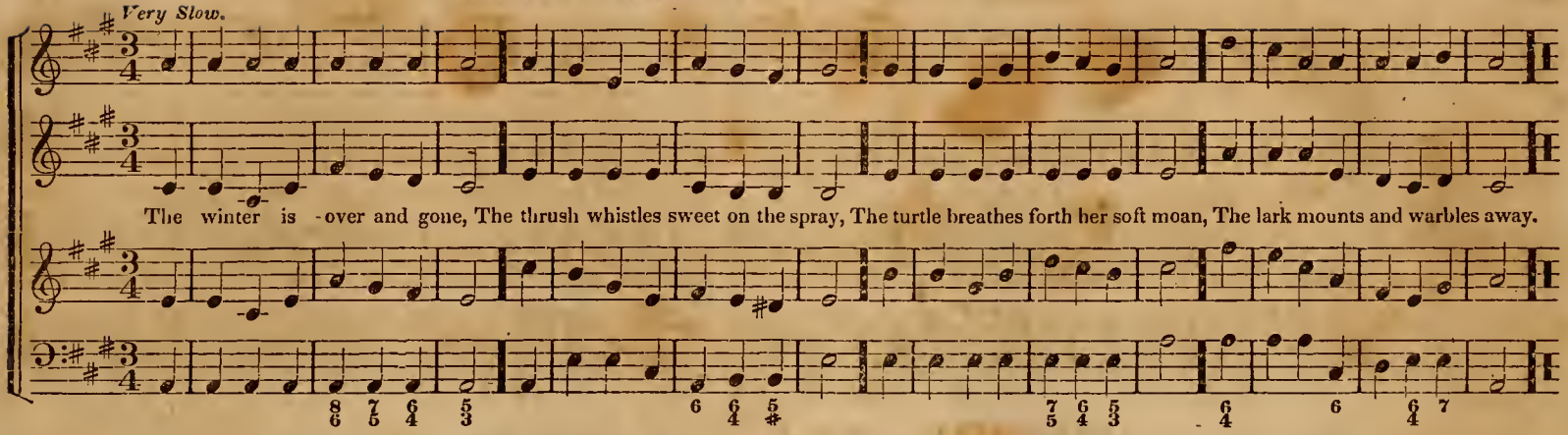

1. Hark, how the gospel trumpet sounds, Through all the world the echo bounds! And Jesus, by re-
2. Fight on, ye conquering souls, fight on, And when the conquest you have won, Then palms of victory
3. There we shall in full chorus join, With saints and angels all combine, To sing of his re-
deeming blood, Is bringing sinners back to God, And guides them safely by his word, To endless day.
you shall bear, And in his kingdom have a share, And crowns of glory ever wear, In endless day.
deeming love, When rolling years shall cease to move, And this shall be our theme above, In endless day.

WAYLAND. 8s & 4.


1. Hark, hark ! the gospel trumpet sounds, Through earth and heaven the echo bounds ; Pardon and peace by Jesus' blood ! Sinners are reconciled to God, By grace divine.
2. Come, sinners, hear the joyful news, Nor longer dare the grace refuse ; Mercy and justice here combine, Goodness and truth harmonious join, T'invite you near.
3. Ye saints in glory, strike the lyre ; Ye mortals, catch the sacred fire ; Let both the Saviour's love proclaim— Forever worthy is the Lamb Of endless praise.

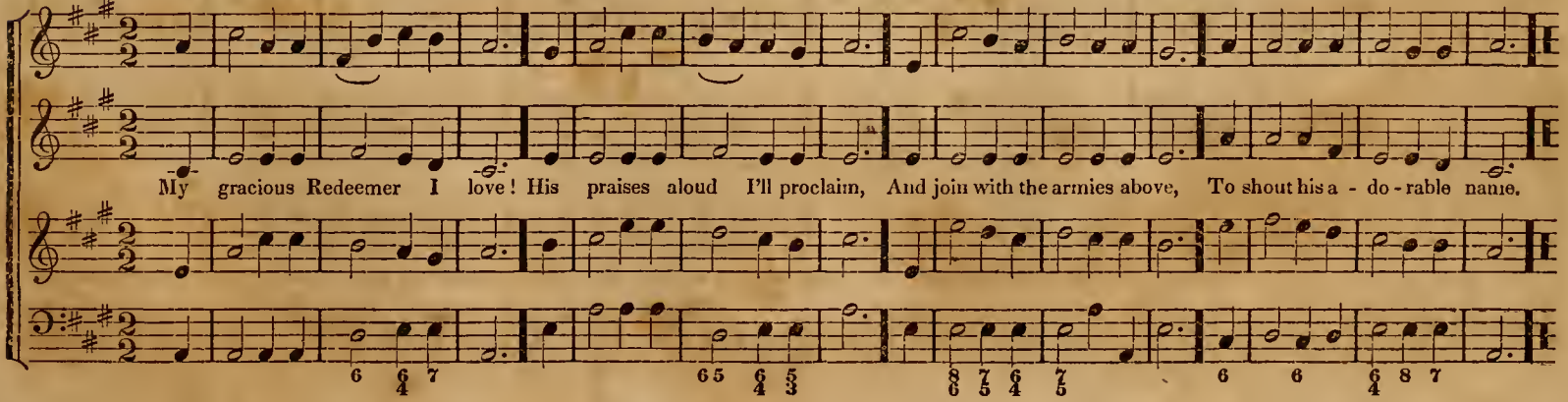
PALESTINE. 8s & 4.

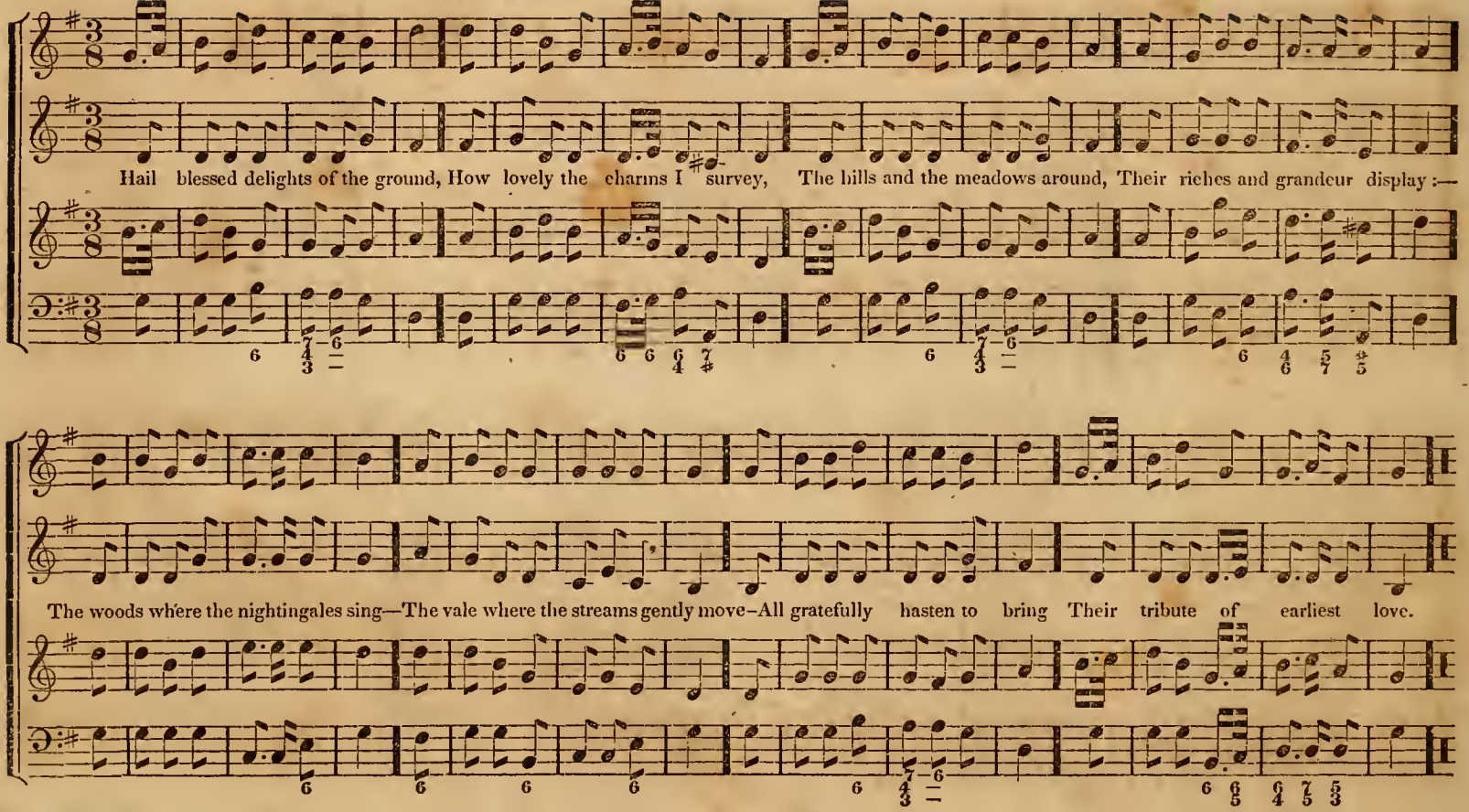

1. Create, O God, my powers anew, Make my whole heart sincere and true ; Oh cast me not in wrath away, Nor let thy soul-enlivening ray Still cease to shine.
2. Restore thy favor, bliss divine ! Those heavenly joys that once were mine ; Let thy good Spirit, kind and free, Uphold and guide my steps to thee, Thou God of love.

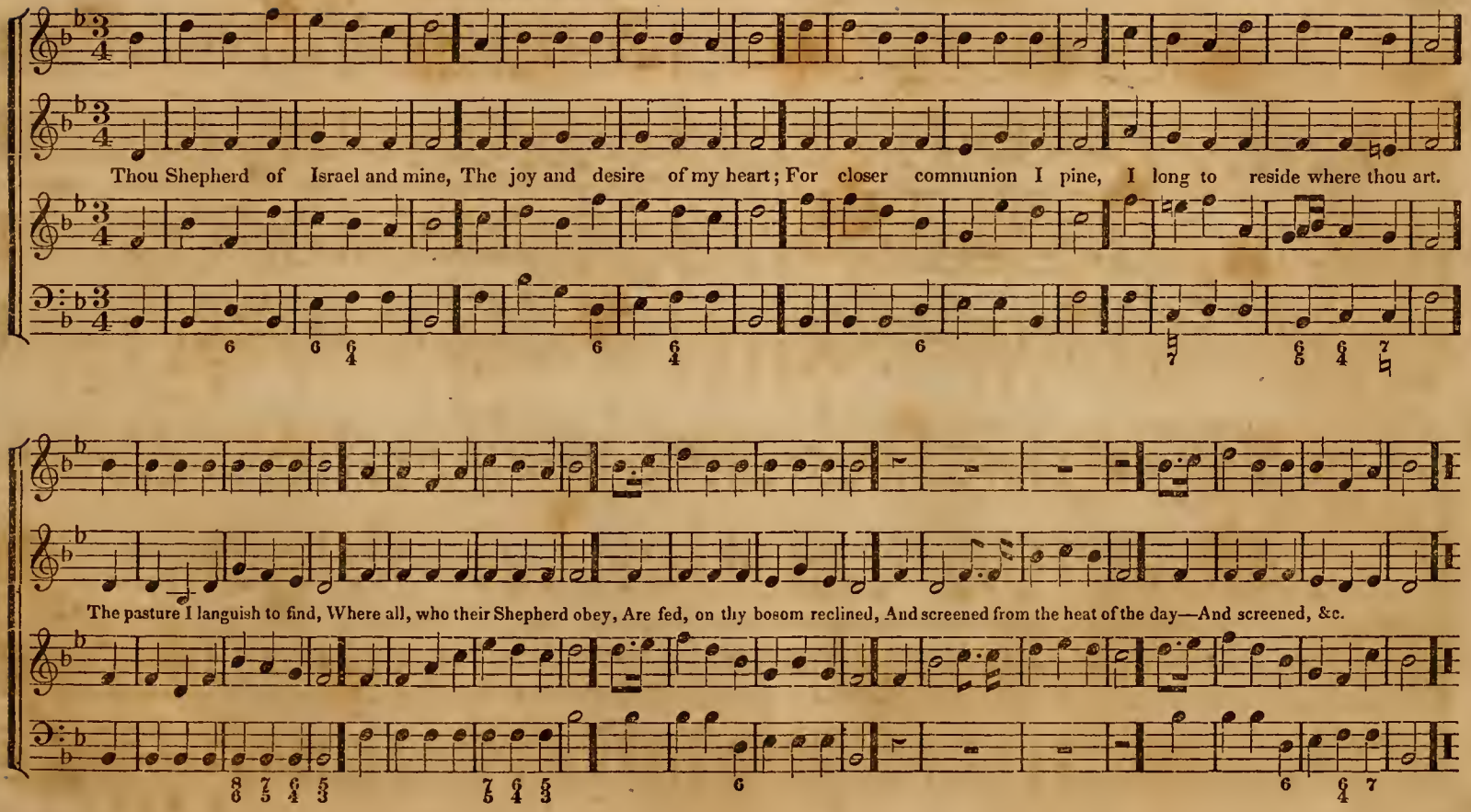

Very Slow.
The winter is -over and gone, The thrush whistles sweet on the spray, The turtle breathes forth her soft moan, The lark mounts and warbles away.

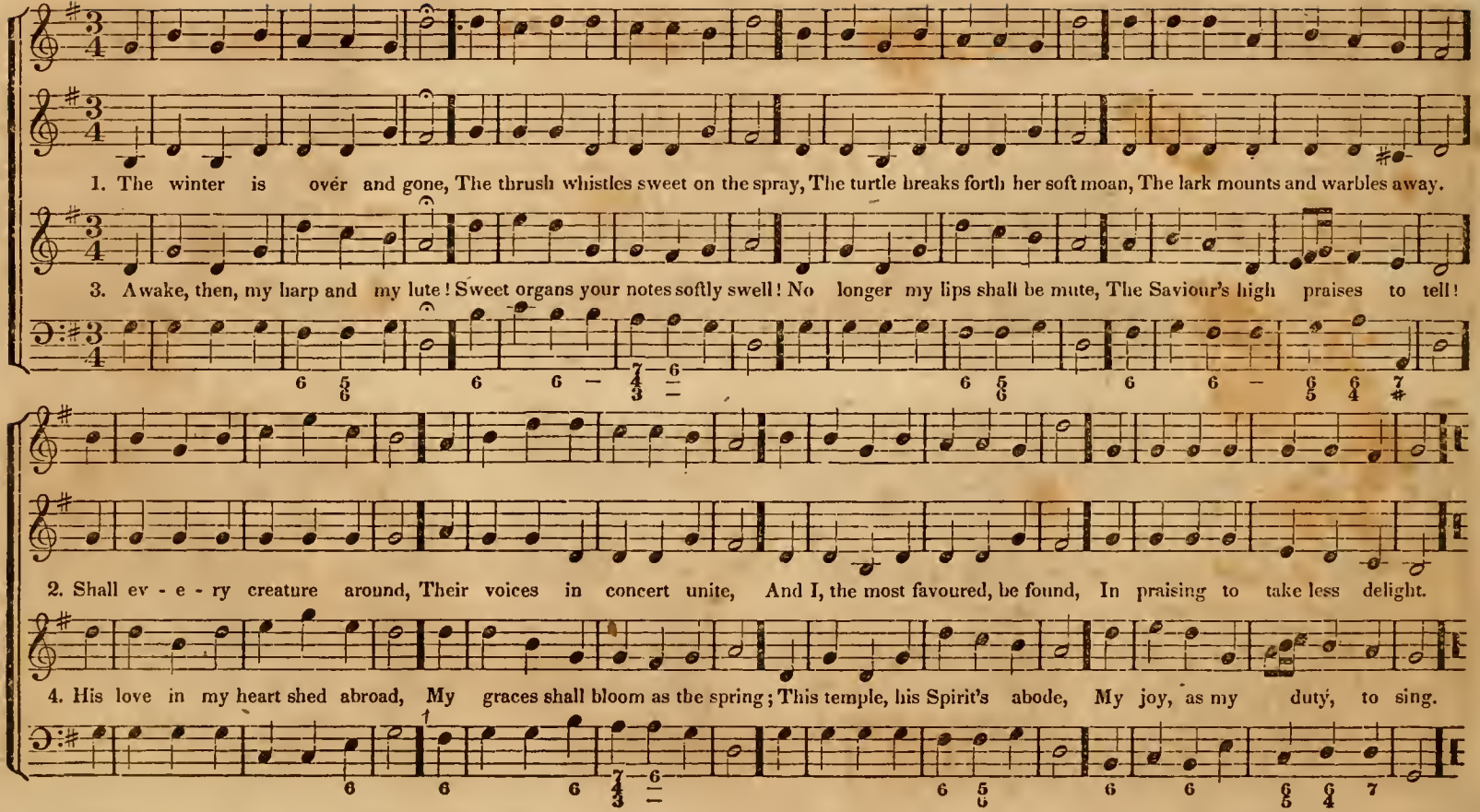
BERKLEY. 8s.

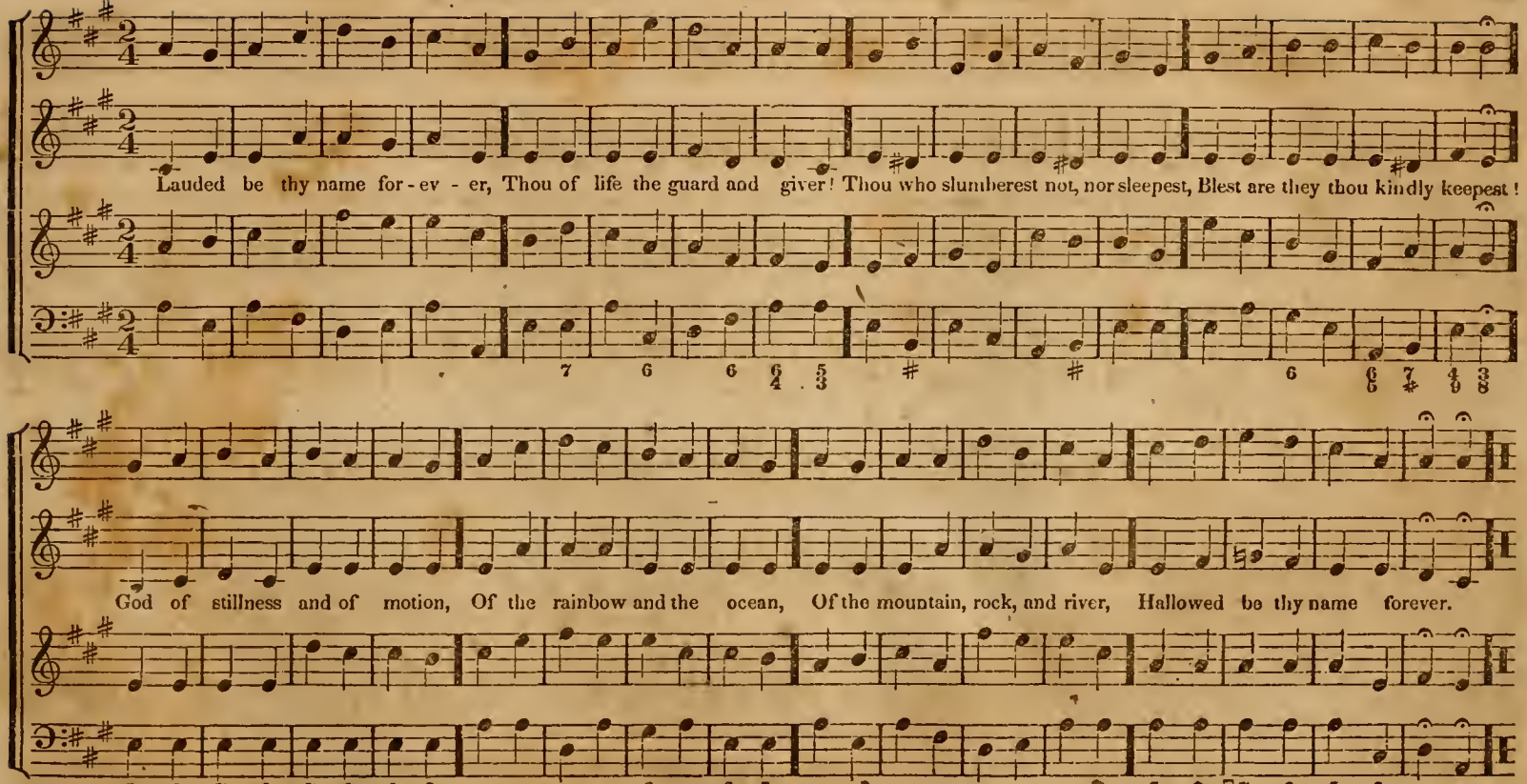
Arranged for the "Choir," by Geo. W. Lucas.

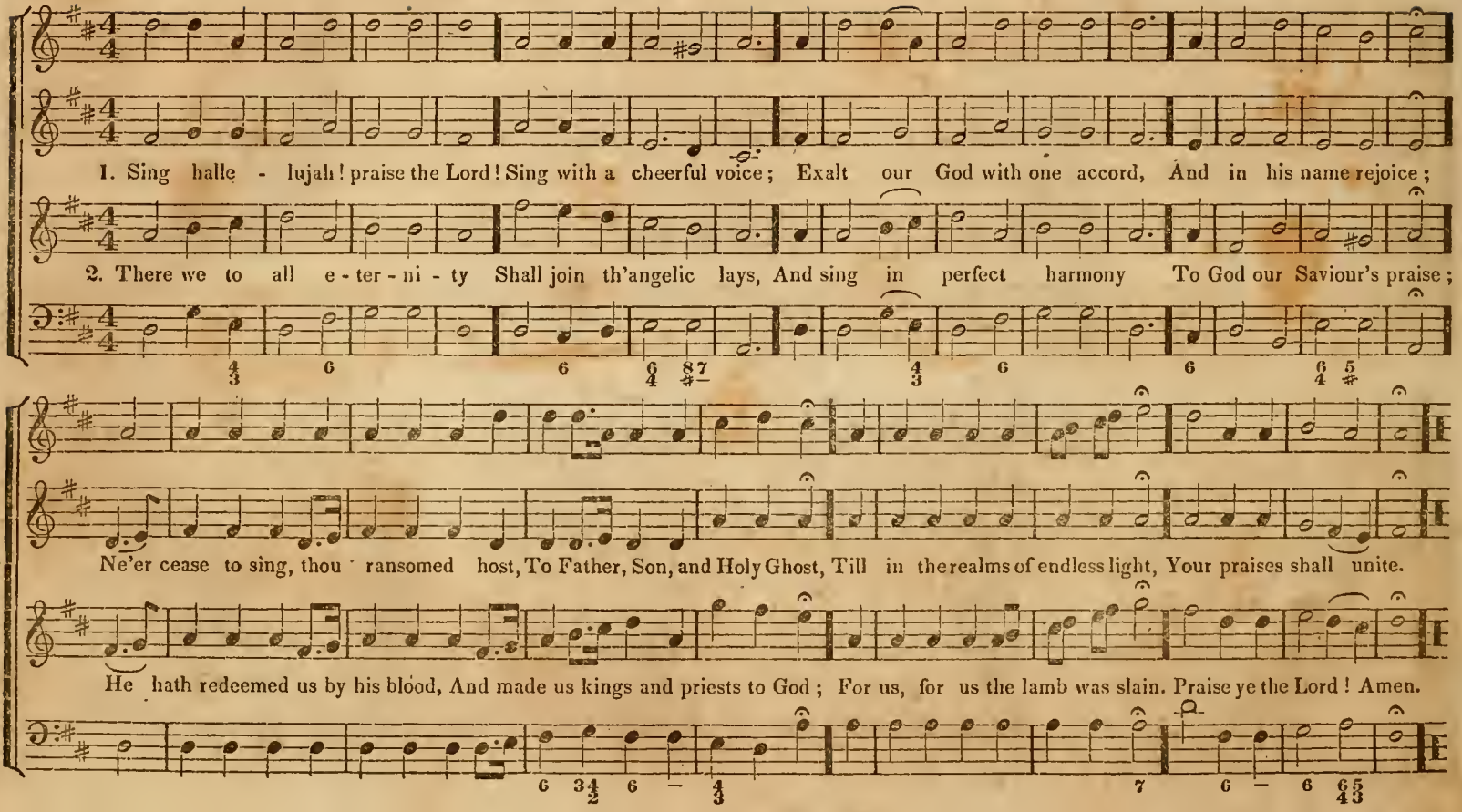


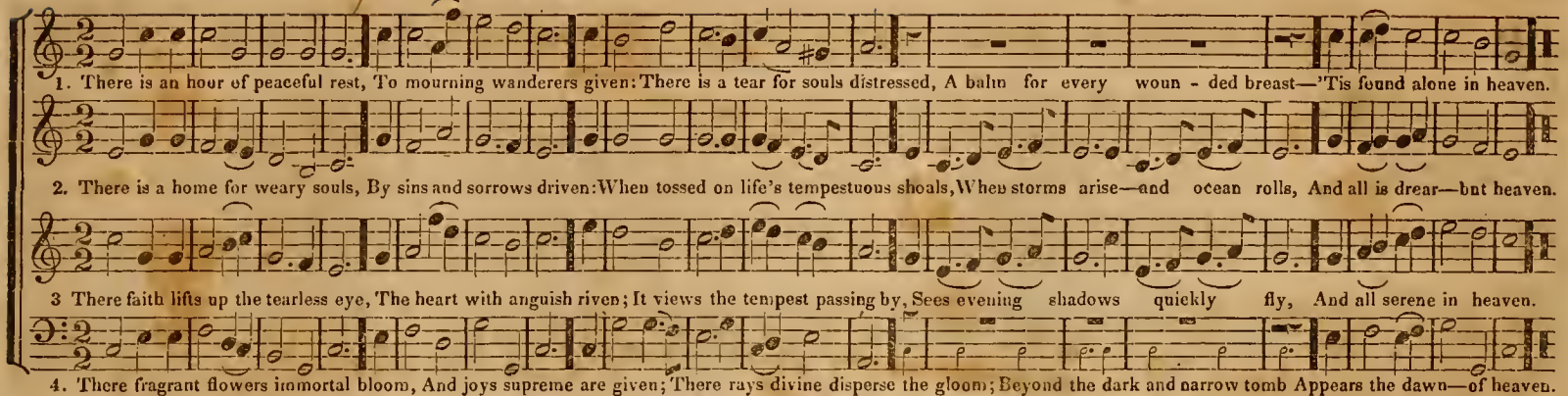
AUBURN. 8s.

Hail blessed delights of the ground, How lovely the charms I survey, The hills and the meadows around, Their riches and grandeur display :—
The woods where the nightingales sing—The vale where the streams gently move—All gratefully hasten to bring Their tribute of earliest love.


Thou Shepherd of Israel and mine, The joy and desire of my heart; For closer communion I pine, I long to reside where thou art.
The pasture I languish to find, Where all, who their Shepherd obey, Are fed, on thy bosom reclined, And screened from the heat of the day—And screened, &c.

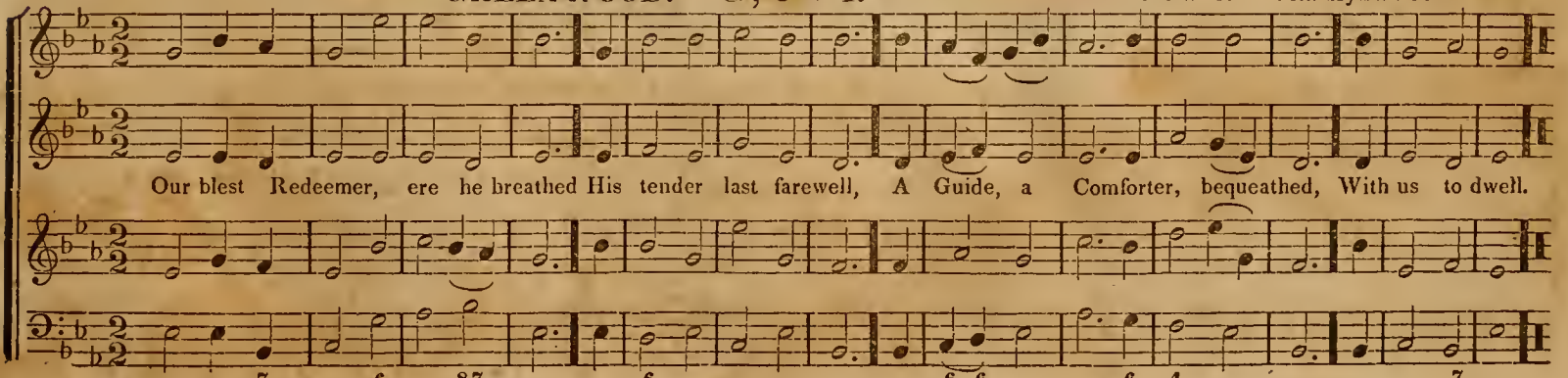

1. The winter is over and gone, The thrush whistles sweet on the spray, The turtle breaks forth her soft moan, The lark mounts and warbles away.
3. Awake, then, my harp and my lute! Sweet organs your notes softly swell! No longer my lips shall be mute, The Saviour's high praises to tell!
2. Shall ev - e - ry creature around, Their voices in concert unite, And I, the most favoured, be found, In praising to take less delight.
4. His love in my heart shed abroad, My graces shall bloom as the spring; This temple, his Spirit's abode, My joy, as my duty, to sing.


Lauded be thy name for-ev - er, Thou of life the guard and giver! Thou who slumberest not, nor sleepest, Blest are they thou kindly keepest!
God of stillness and of motion, Of the rainbow and the ocean, Of the mountain, rock, and river, Hallowed be thy name forever.
[Choir.]

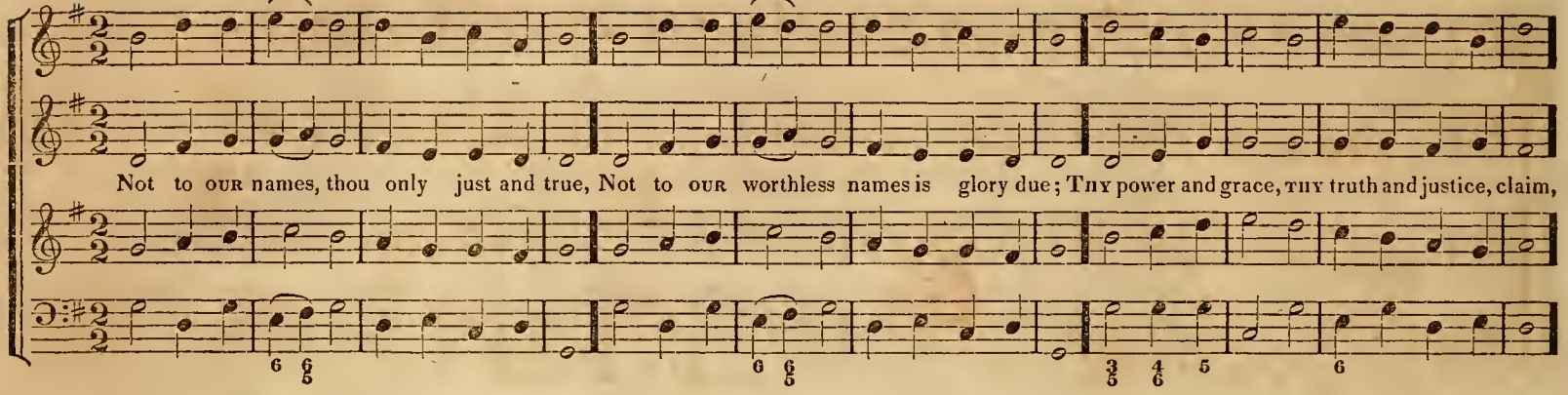

1. Sing halle - lujah! praise the Lord! Sing with a cheerful voice; Exalt our God with one accord, And in his name rejoice;
2. There we to all e - ter - ni - ty Shall join th'angelic lays, And sing in perfect harmony To God our Saviour's praise;
Ne'er cease to sing, thou ransomed host, To Father, Son, and Holy Ghost, Till in the realms of endless light, Your praises shall unite.
He hath redeemed us by his blood, And made us kings and priests to God; For us, for us the lamb was slain. Praise ye the Lord! Amen.

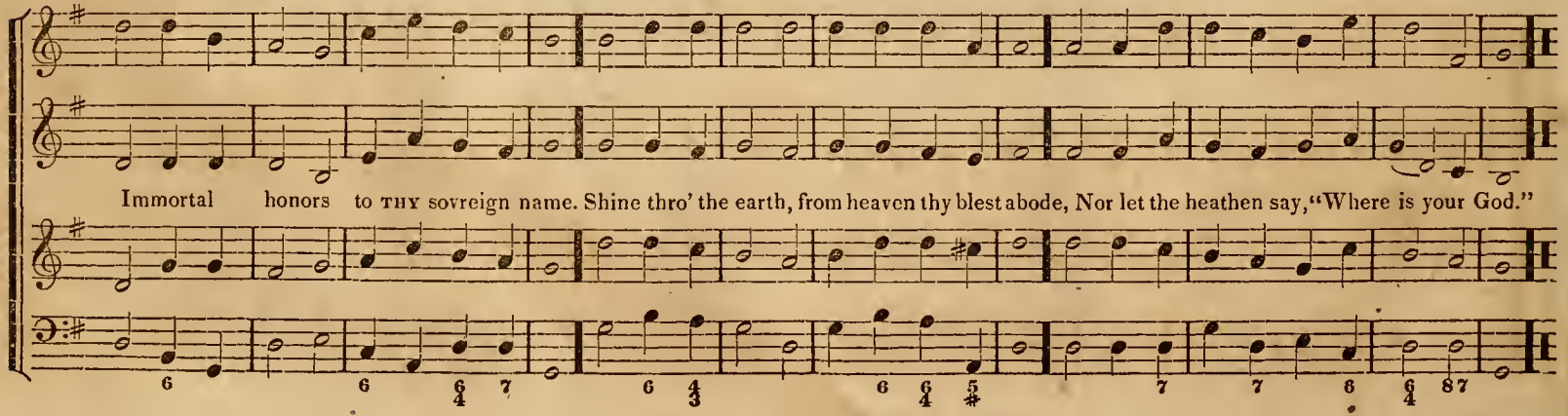

1. There is an hour of peaceful rest, To mourning wanderers given: There is a tear for souls distressed, A balm for every woun - ded breast—'Tis found alone in heaven.
2. There is a home for weary souls, By sins and sorrows driven: When tossed on life's tempestuous shoals, When storms arise—and ocean rolls, And all is drear—but heaven.
3 There faith lifts up the tearless eye, The heart with anguish riven; It views the tempest passing by, Sees evening shadows quickly fly, And all serene in heaven.
4. There fragrant flowers immortal bloom, And joys supreme are given; There rays divine disperse the gloom; Beyond the dark and narrow tomb Appears the dawn—of heaven.

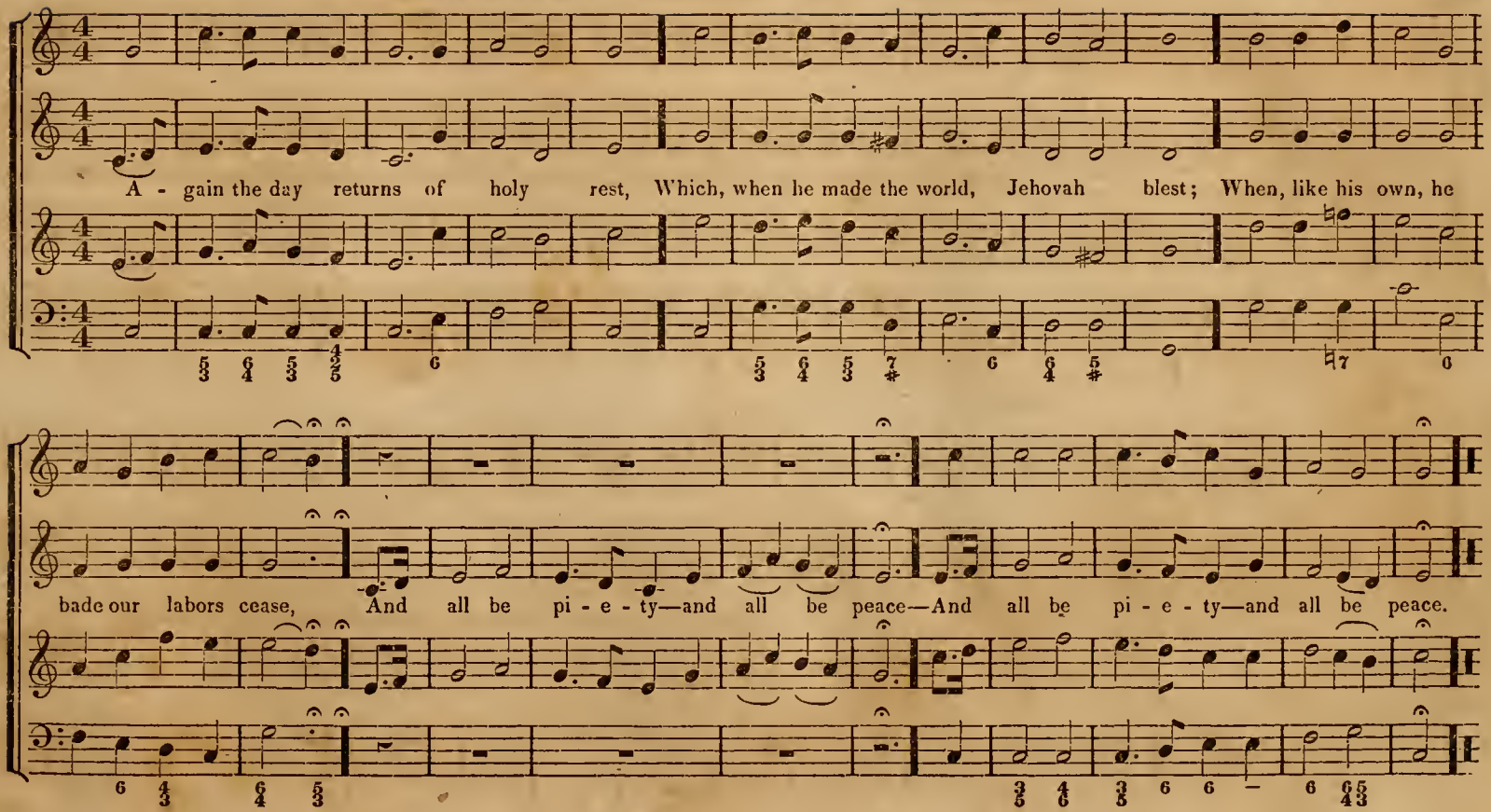
GREENWOOD. 8s, 6 & 4. Greenwood's Coll. Hymn 253.



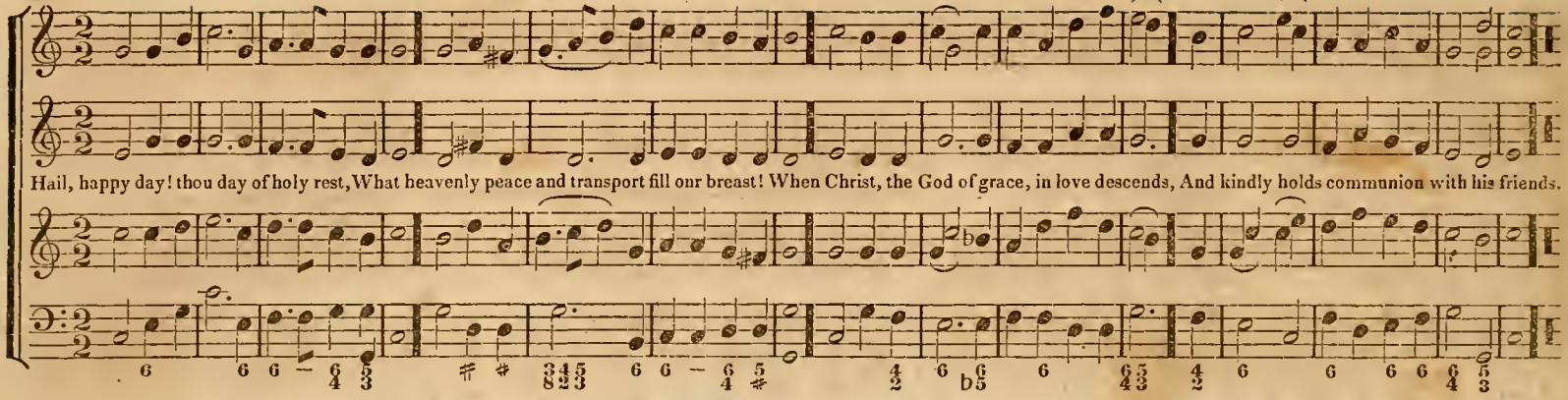
WILTON. 10s. [6 lines.]


Not to our names, thou only just and true, Not to our worthless names is glory due; Thy power and grace, thy truth and justice, claim,


Immortal honors to thy sovreign name. Shine thro' the earth, from heaven thy blest abode, Nor let the heathen say, "Where is your God."

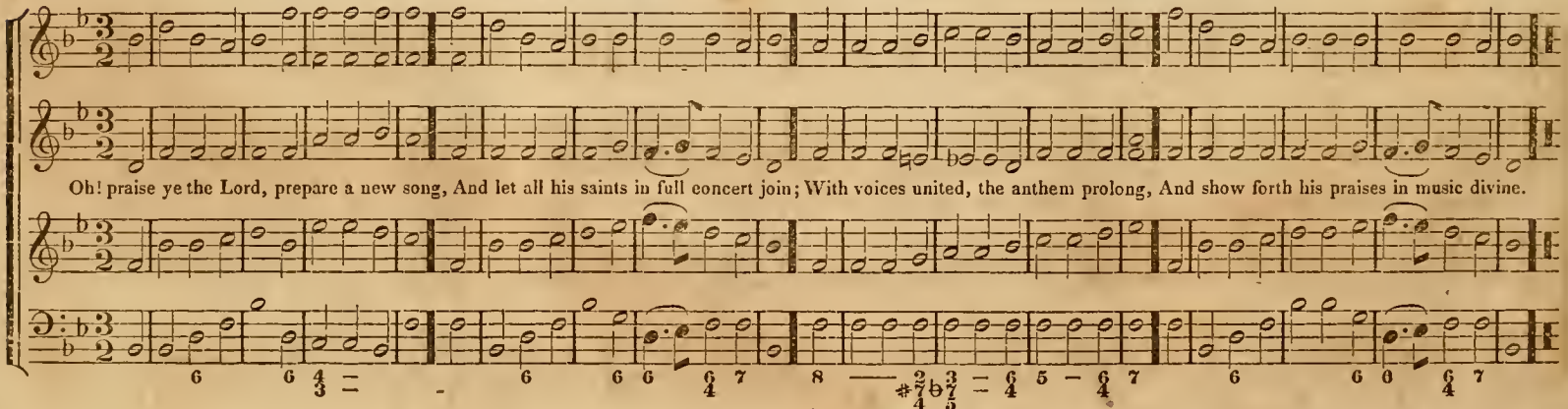

A - gain the day returns of holy rest, Which, when he made the world, Jehovah blest; When, like his own, he
bade our labors cease, And all be pi - e - ty—and all be peace—And all be pi - e - ty—and all be peace.

WHITBY. 10s.

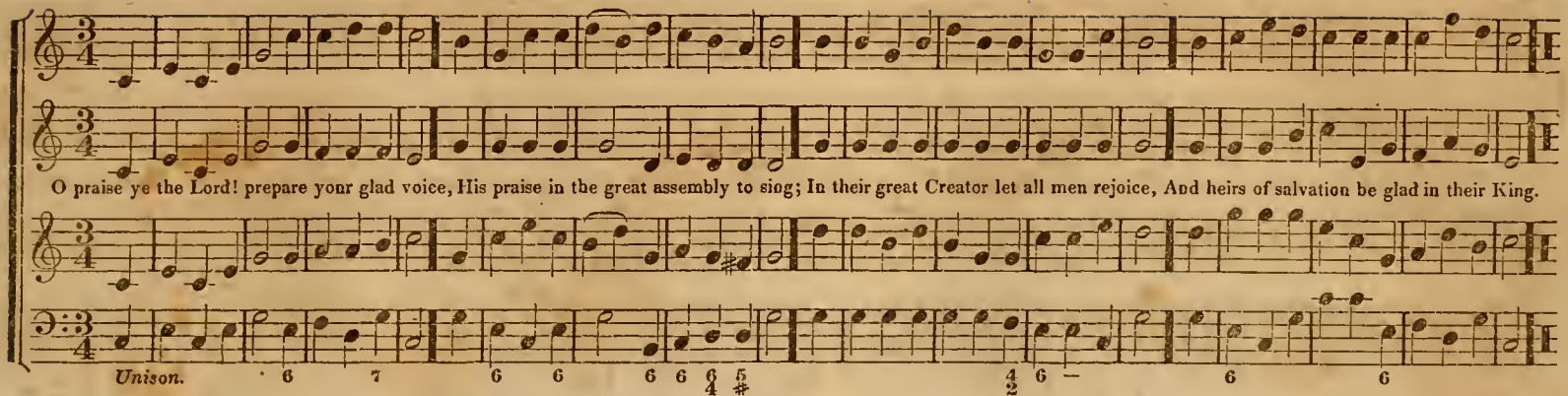

Hail, happy day! thou day of holy rest, What heavenly peace and transport fill our breast! When Christ, the God of grace, in love descends, And kindly holds communion with his friends.

LYONS. 10s & 11s.

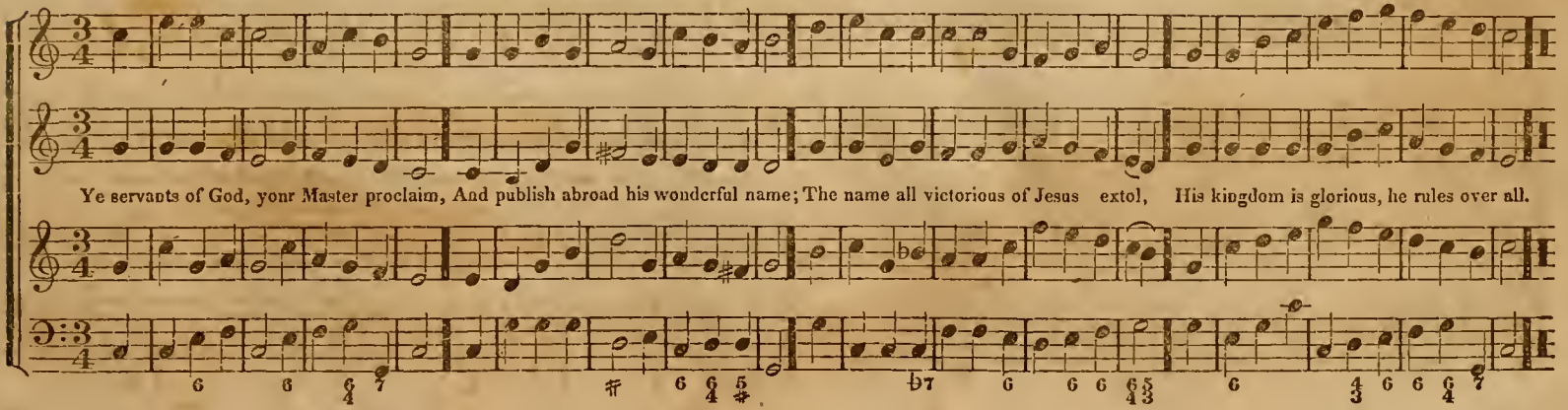
Haydn.

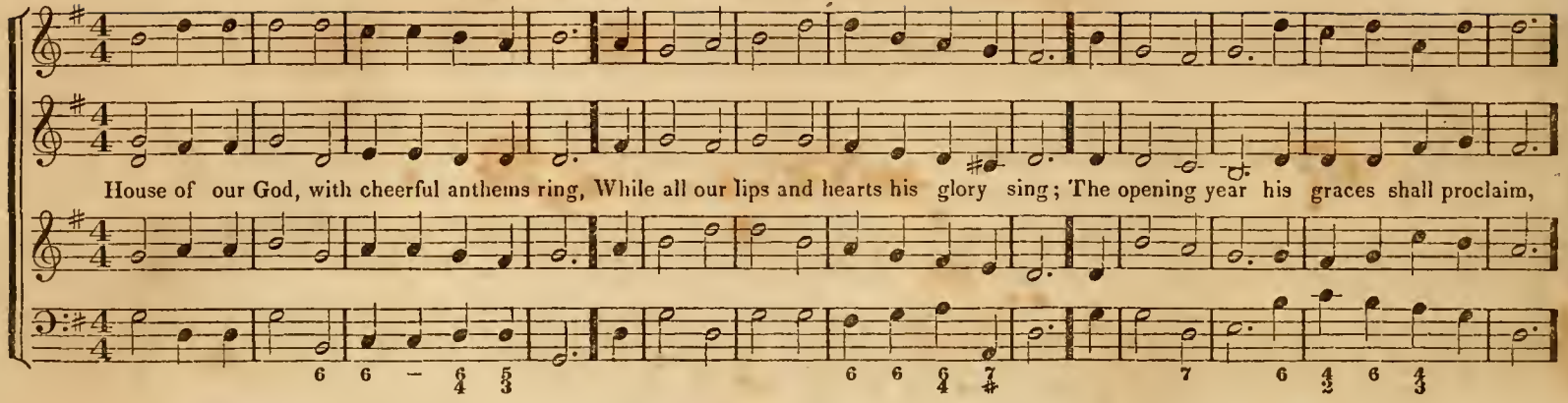
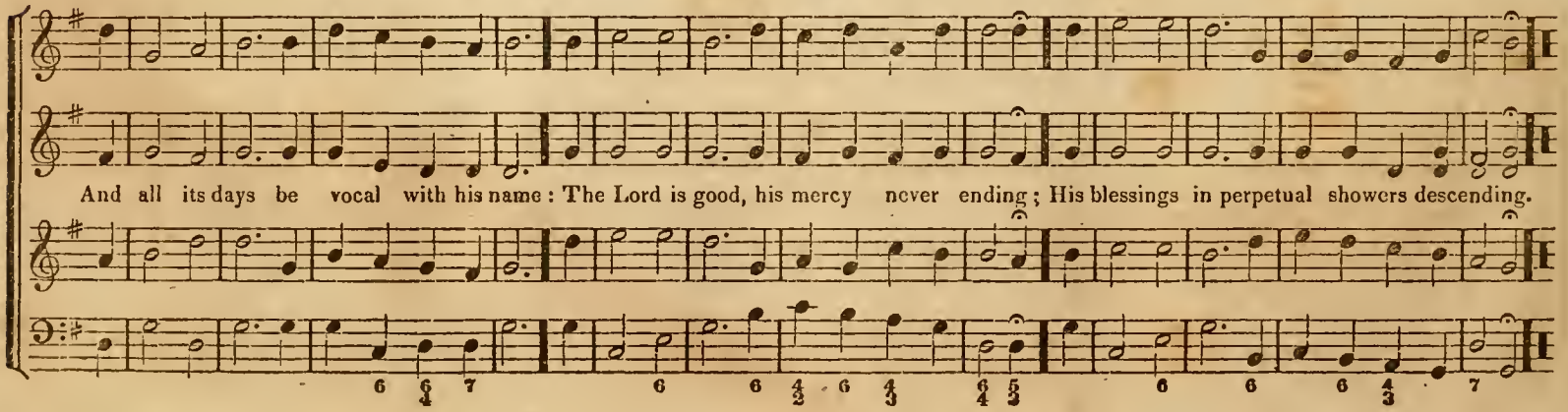

Oh! praise ye the Lord, prepare a new song, And let all his saints in full concert join; With voices united, the anthem prolong, And show forth his praises in music divine.

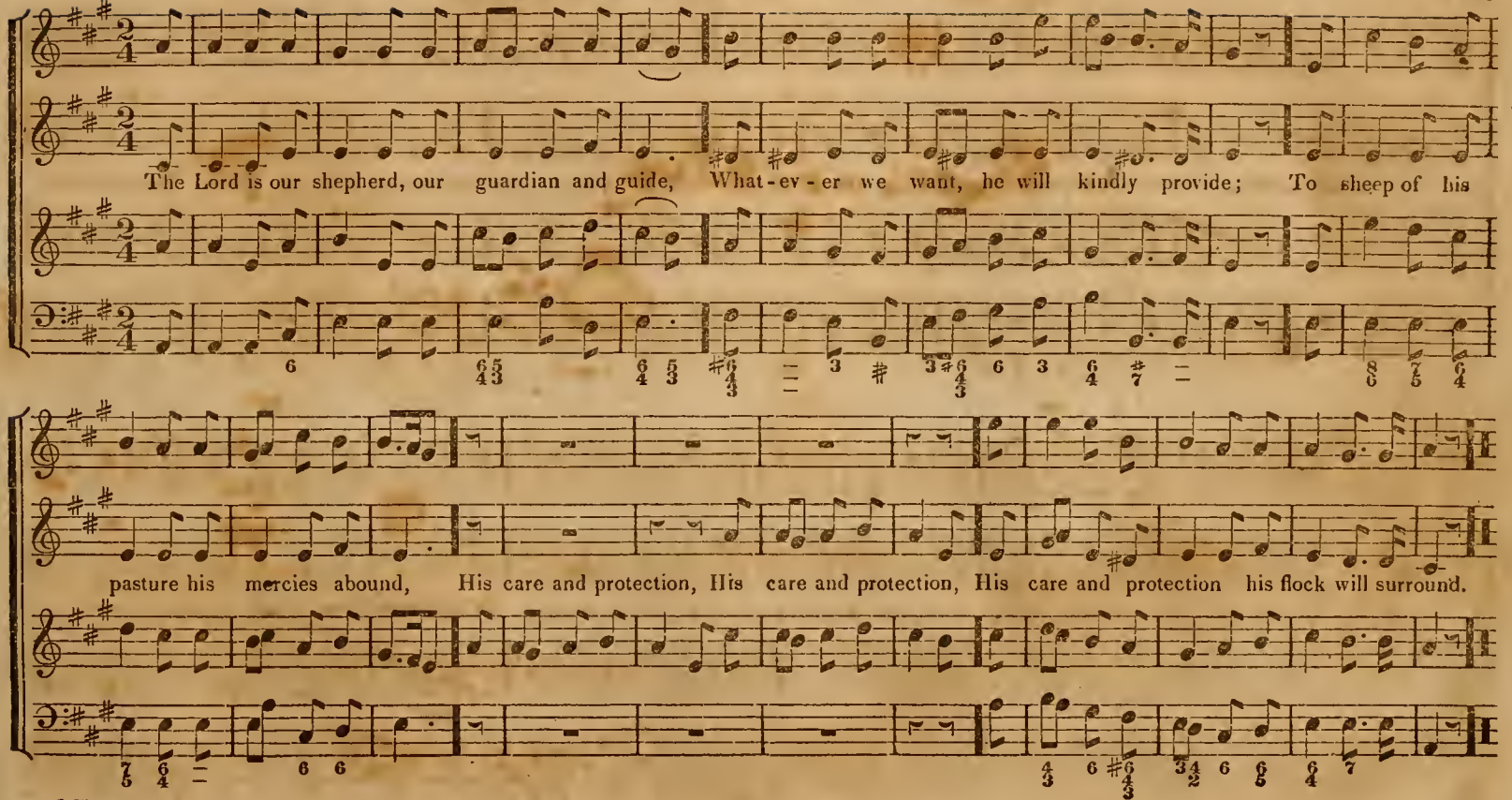
OSBORNE. 10s & 11s.

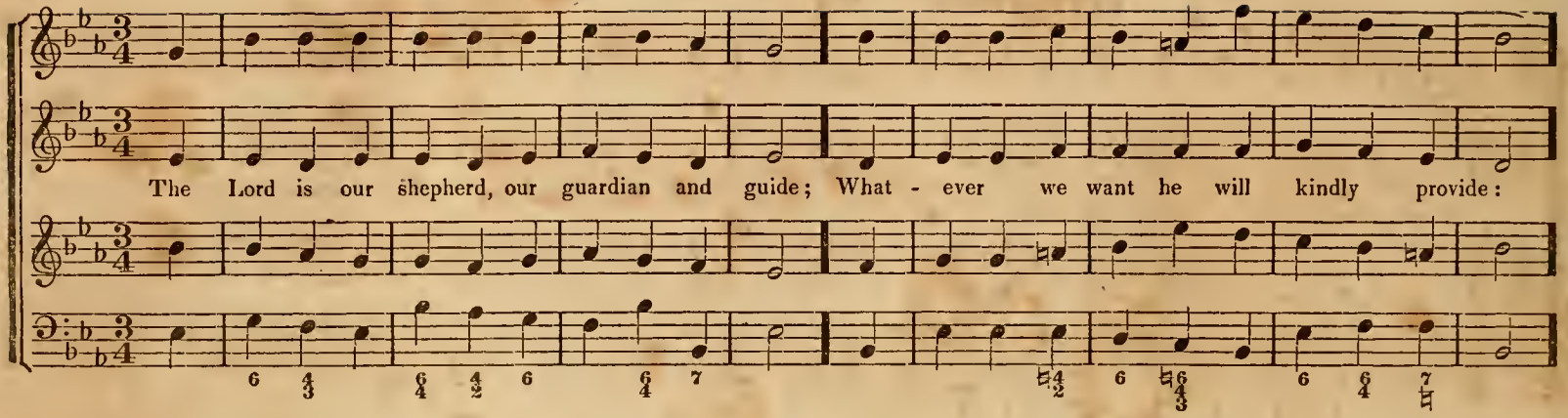

O praise ye the Lord! prepare your glad voice, His praise in the great assembly to sing; In their great Creator let all men rejoice, And heirs of salvation be glad in their King.
Unison.

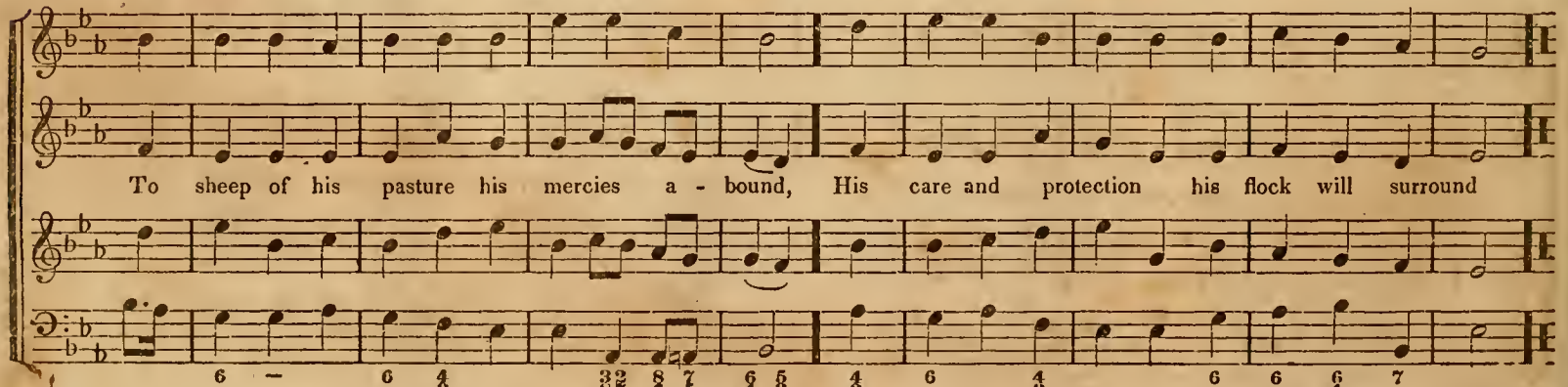
WARRENTON. 10s & 11s.

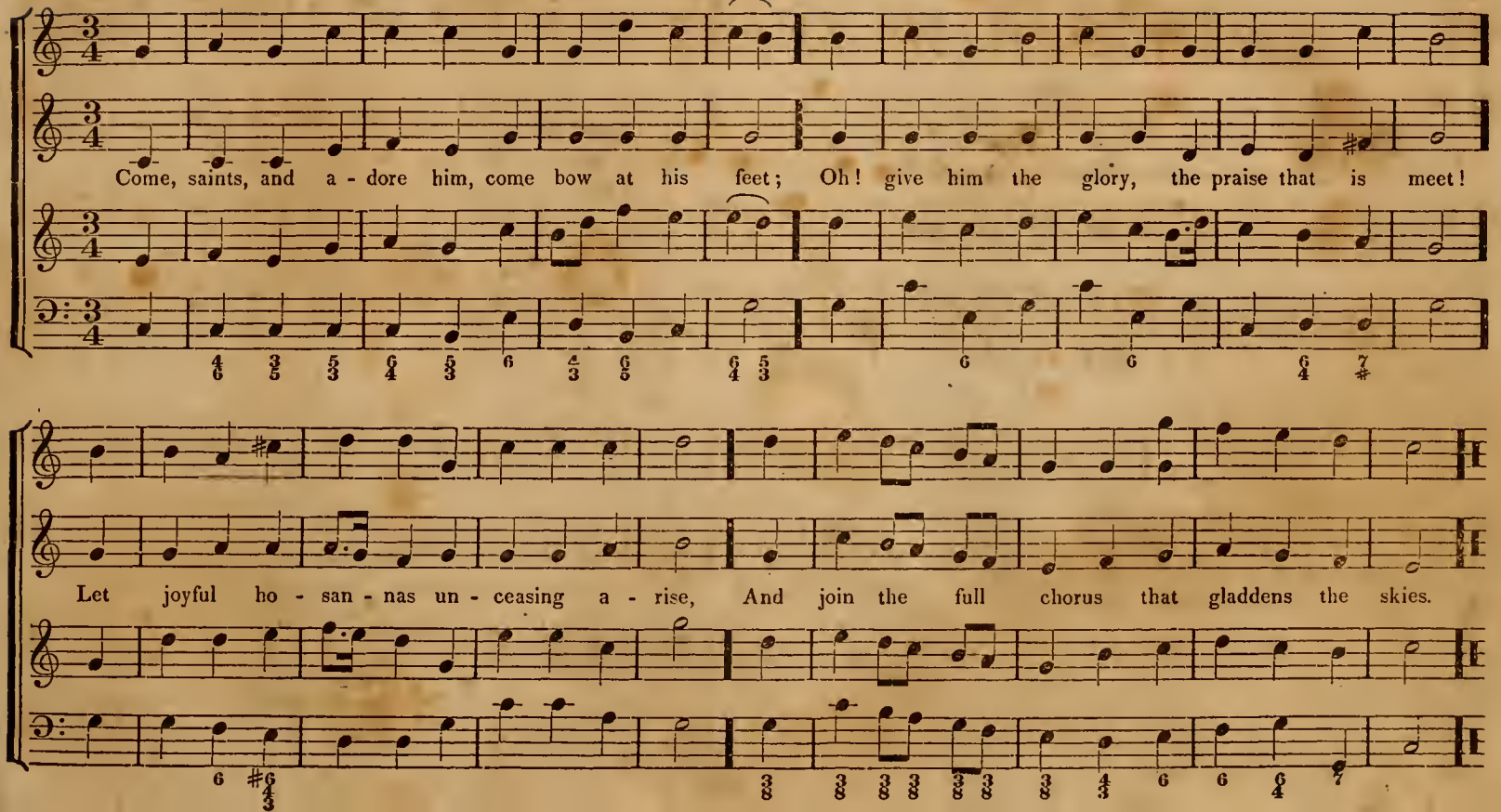

Ye servants of God, your Master proclaim, And publish abroad his wonderful name; The name all victorious of Jesus extol, His kingdom is glorious, he rules over all.


House of our God, with cheerful anthems ring, While all our lips and hearts his glory sing; The opening year his graces shall proclaim,

And all its days be vocal with his name: The Lord is good, his mercy never ending; His blessings in perpetual showers descending.


The Lord is our shepherd, our guardian and guide, What-ev-er we want, he will kindly provide; To sheep of his
pasture his mercies abound, His care and protection, His care and protection, His care and protection his flock will surround.

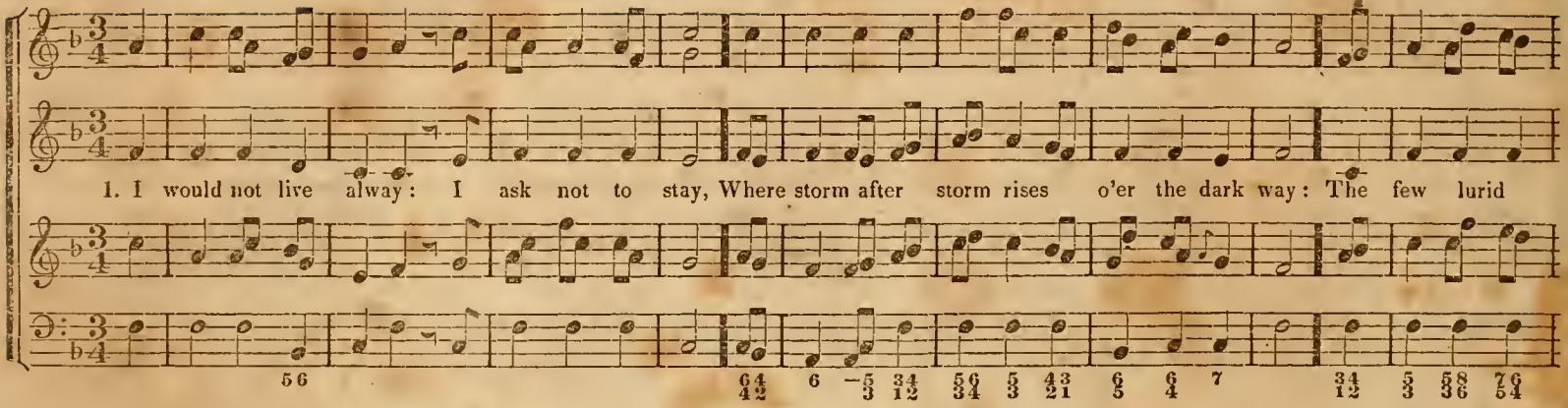

The Lord is our shepherd, our guardian and guide; What - ever we want he will kindly provide:

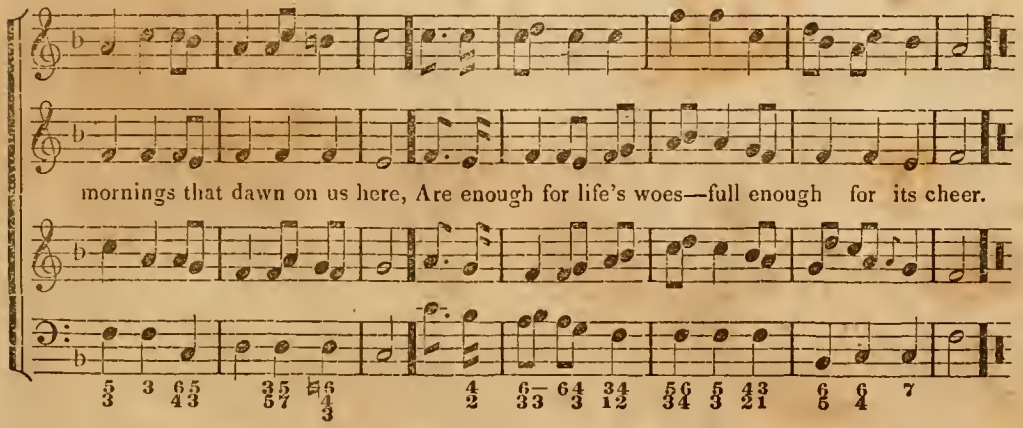

To sheep of his pasture his mercies a - bound, His care and protection his flock will surround


Come, saints, and a - dore him, come bow at his feet; Oh! give him the glory, the praise that is meet!
Let joyful ho - san - nas un - ceasing a - rise, And join the full chorus that gladdens the skies.

PRESCOTT. 11s.

Composed and presented to the Editor for the "Choir" by Geo. Oates.





2

I would not live alway, no—welcome the tomb,
Since Jesus has lain there, I dread not its gloom;
There, sweet be my rest, till he bid me arise,
To hail him in triumph descending the skies.

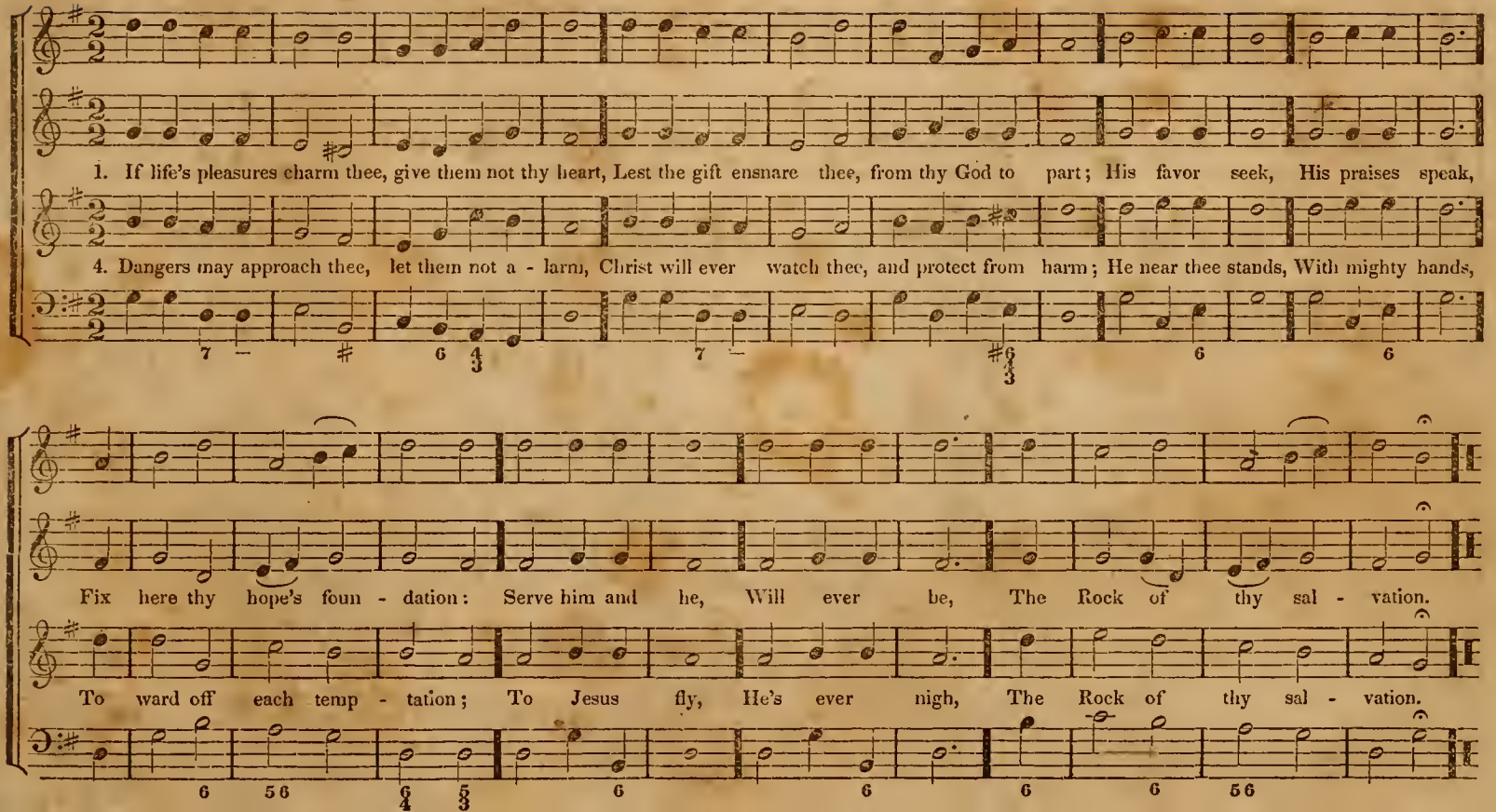
3

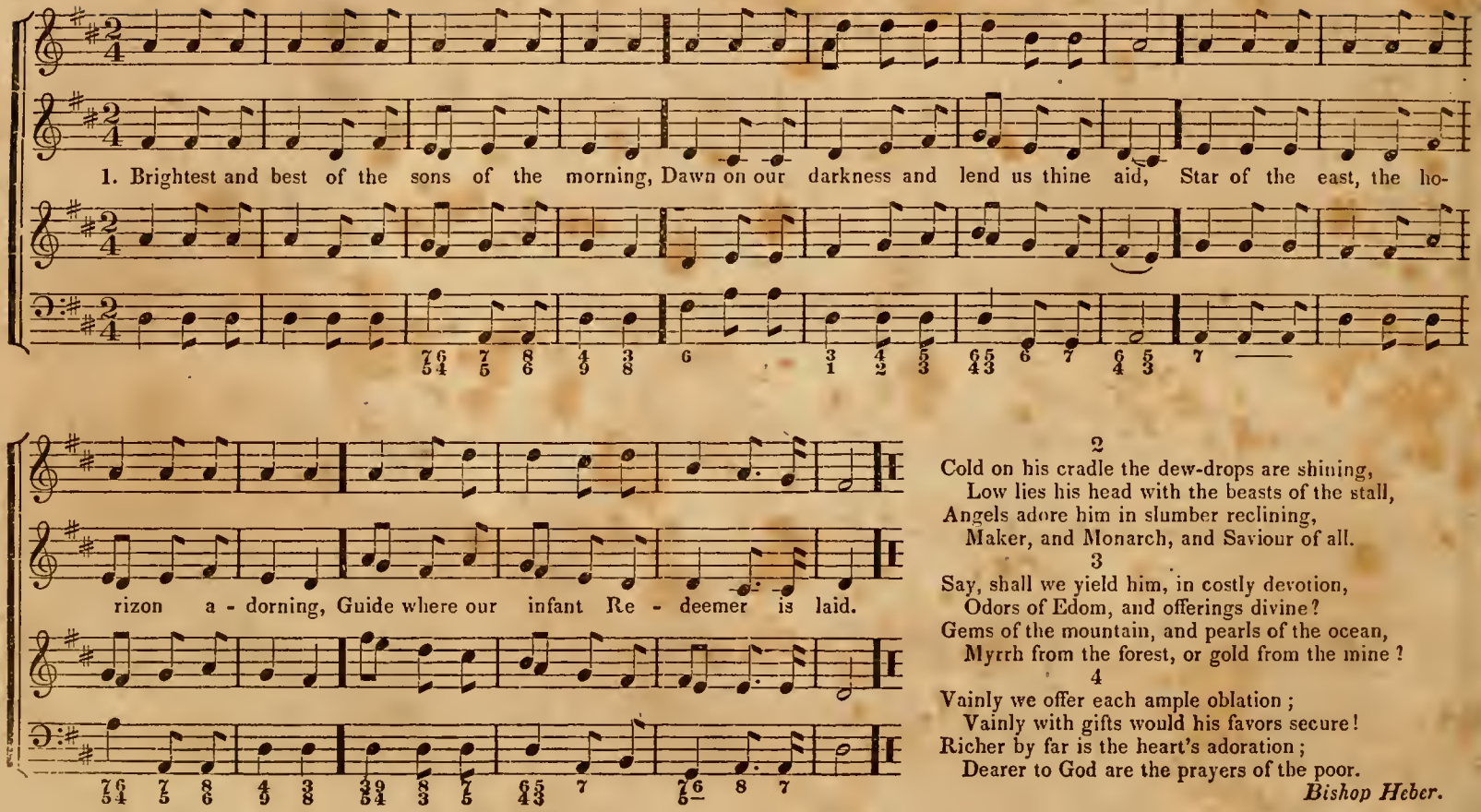
Who, who would live alway, away from his God;
Away from yon heaven, that blissful abode,
Where the rivers of pleasure flow o'er the bright plains,
And the noon-tide of glory eternally reigns:

4

Where the saints of all ages in harmony meet,
Their Saviour and brethren, transported to greet;
While the anthems of rapture unceasingly roll,
And the smile of the Lord is the feast of the soul.

Episcopal Coll.


1. If life's pleasures charm thee, give them not thy heart, Lest the gift ensnare thee, from thy God to part; His favor seek, His praises speak,
4. Dangers may approach thee, let them not a - larm, Christ will ever watch thee, and protect from harm; He near thee stands, With mighty hands,
Fix here thy hope's foun - dation: Serve him and he, Will ever be, The Rock of thy sal - vation.
To ward off each temp - tation; To Jesus fly, He's ever nigh, The Rock of thy sal - vation.

Arranged from Mozart.

1. Brightest and best of the sons of the morning, Dawn on our darkness and lend us thine aid, Star of the east, the ho-
rizon a - dorning, Guide where our infant Re - deemer is laid.

2

Cold on his cradle the dew-drops are shining,
Low lies his head with the beasts of the stall,
Angels adore him in slumber reclining,
Maker, and Monarch, and Saviour of all.

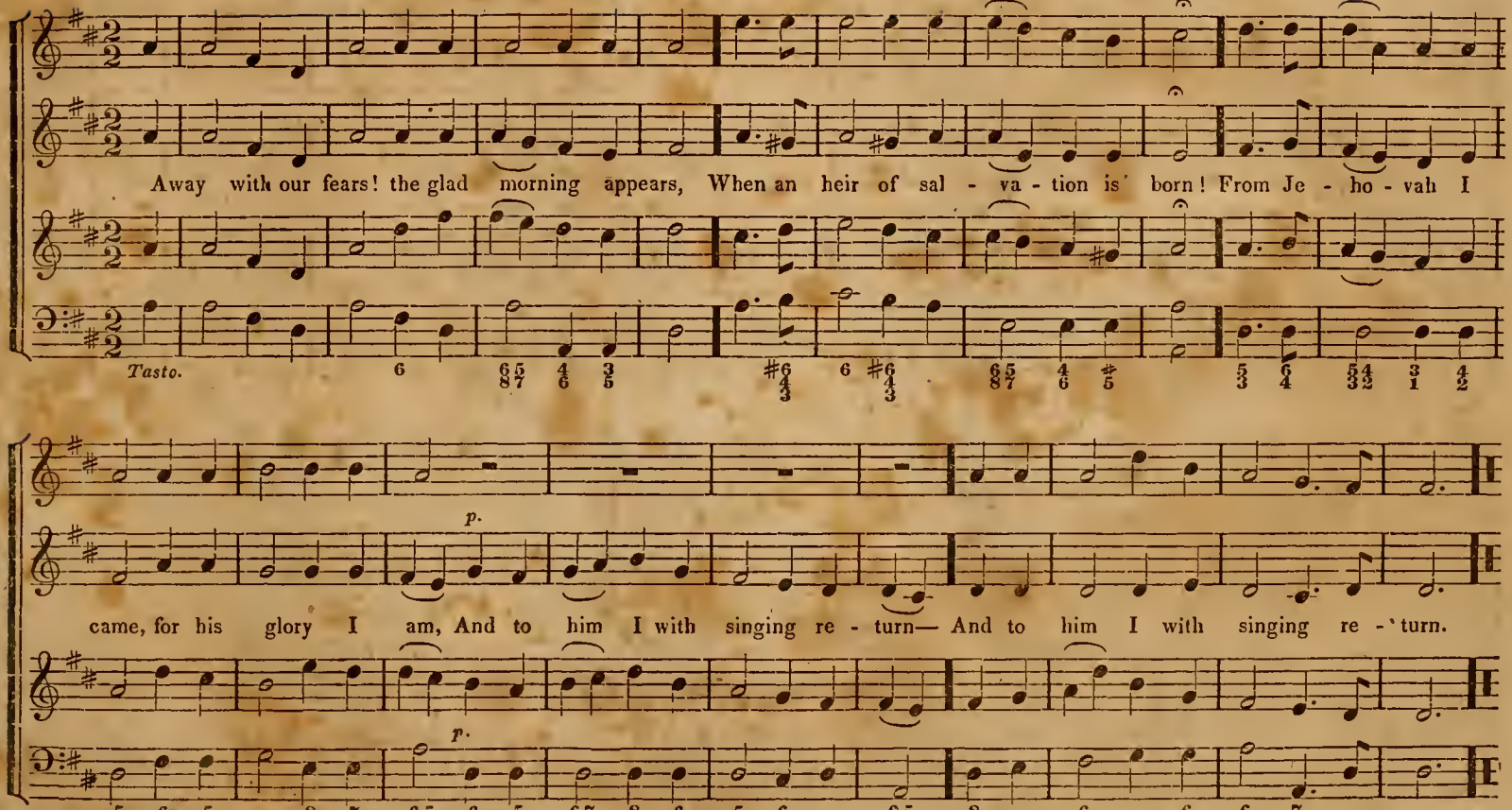
3

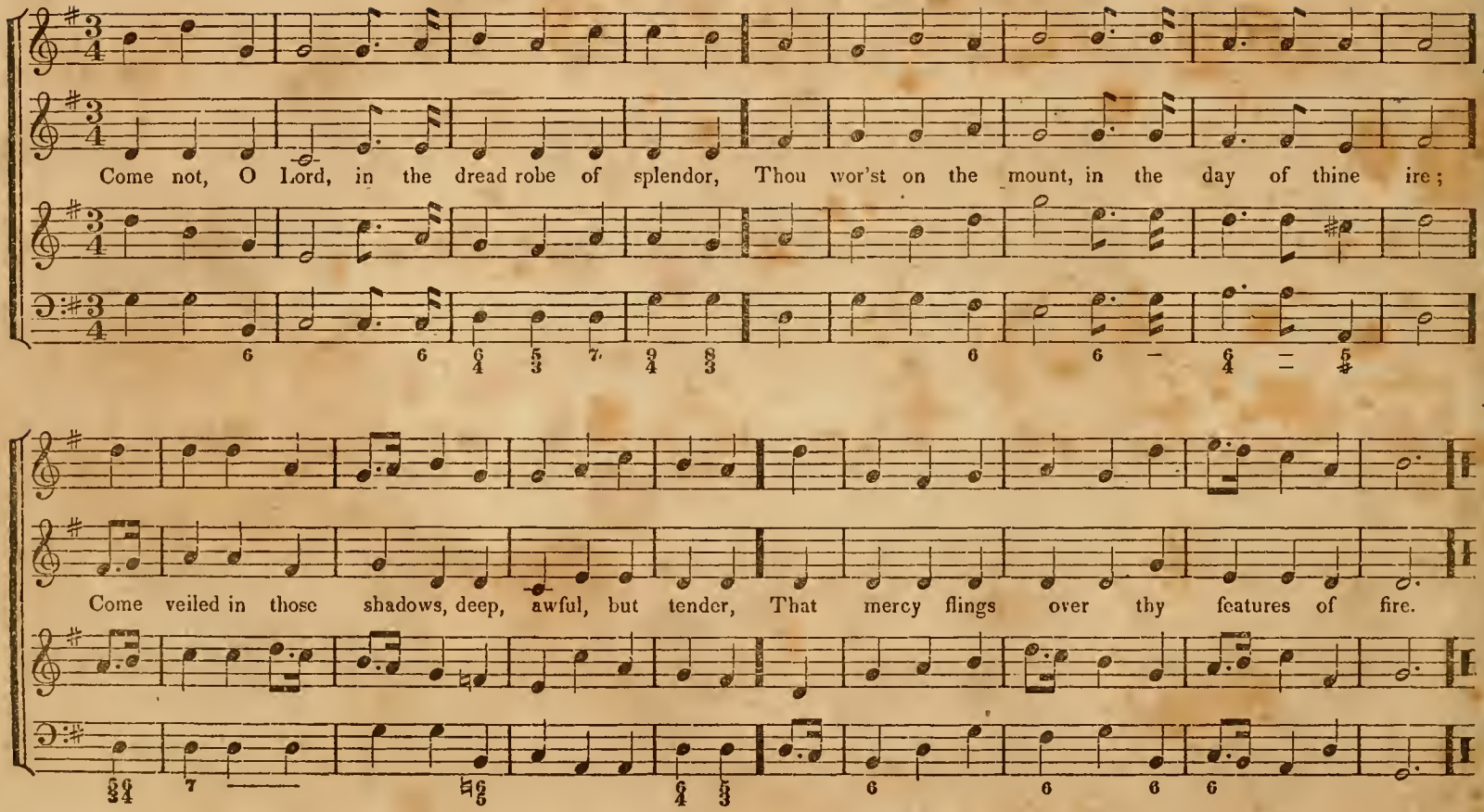
Say, shall we yield him, in costly devotion,
Odors of Edom, and offerings divine?
Gems of the mountain, and pearls of the ocean,
Myrrh from the forest, or gold from the mine?

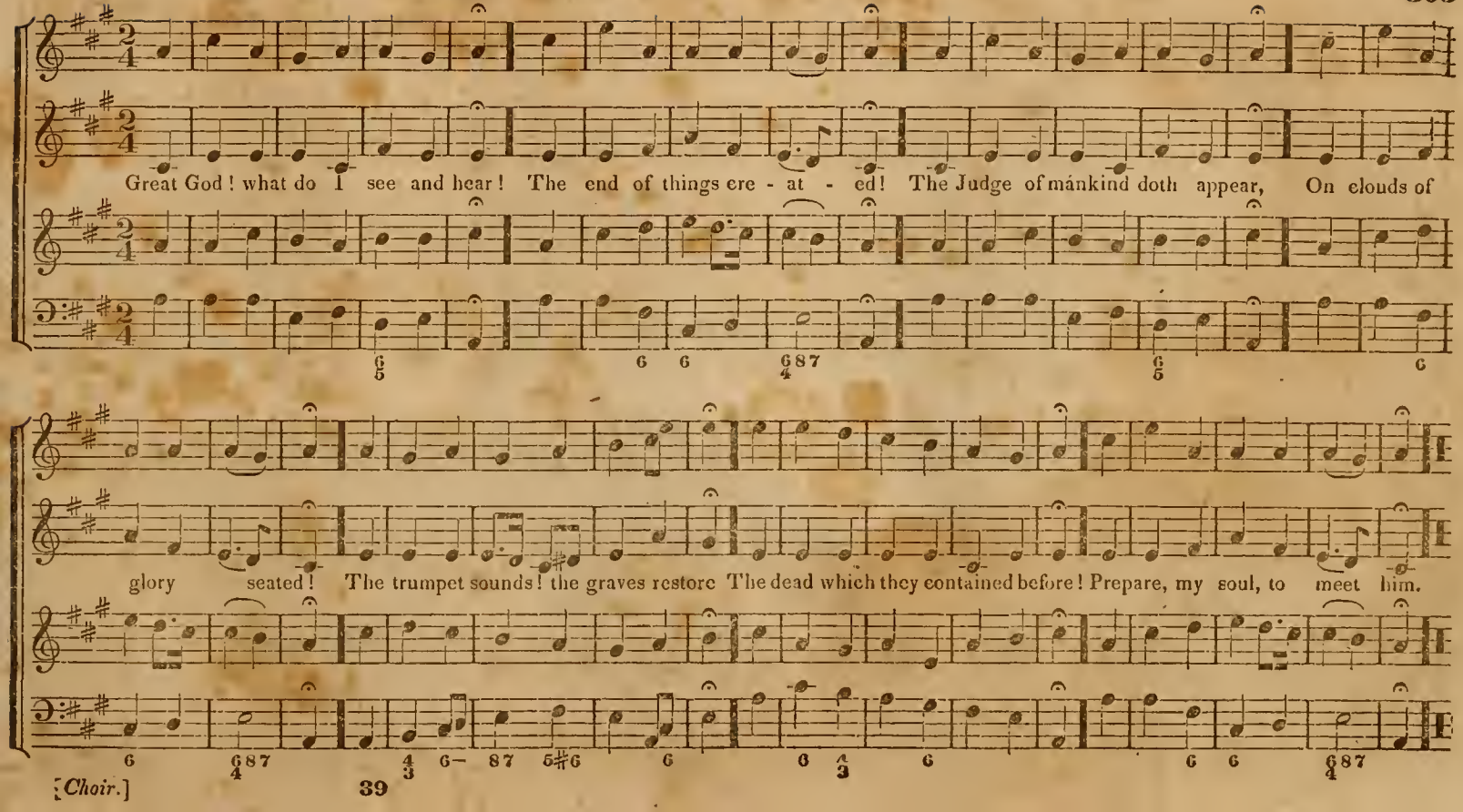
4

Vainly we offer each ample oblation;
Vainly with gifts would his favors secure!
Richer by far is the heart's adoration;
Dearer to God are the prayers of the poor.

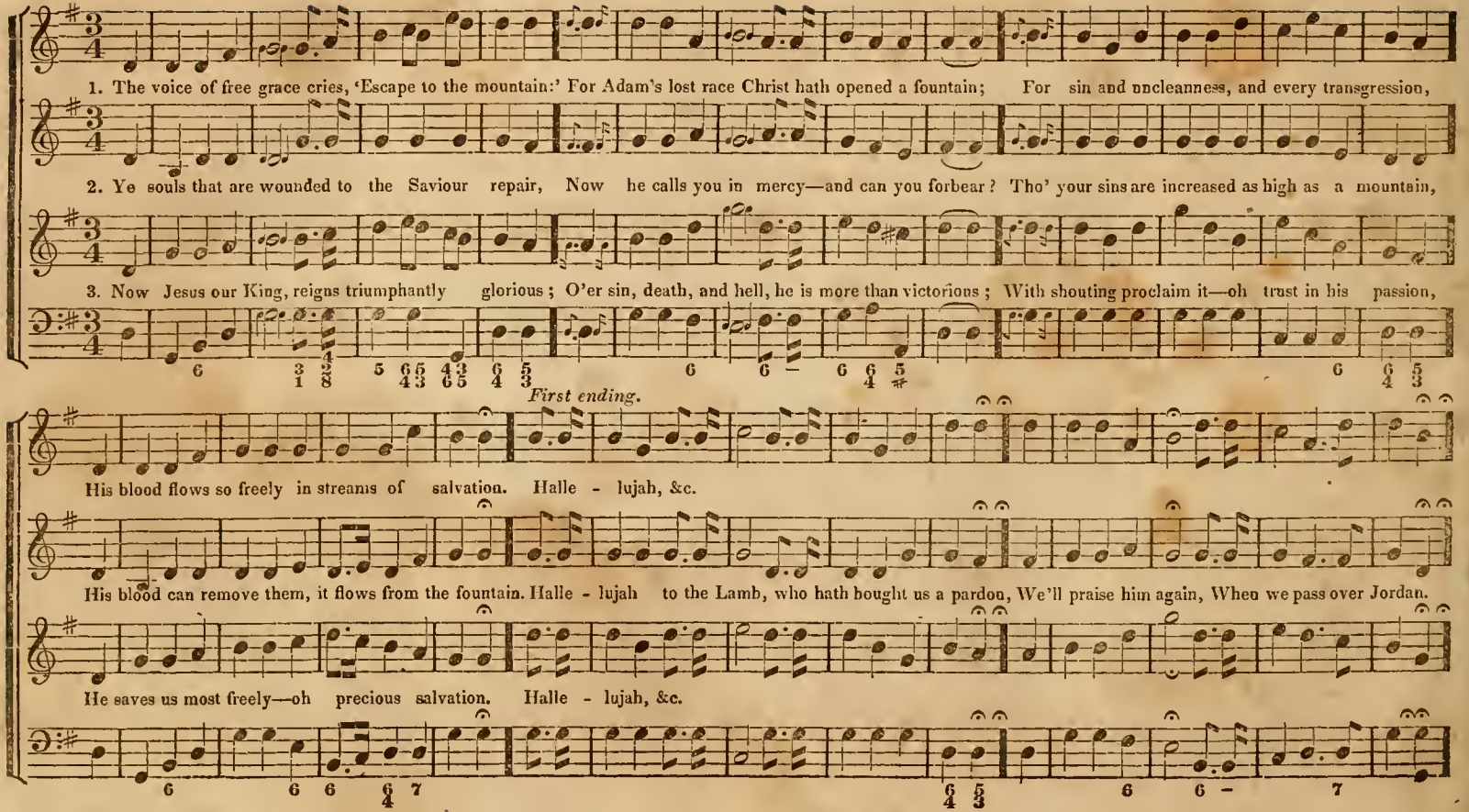
Bishop Heber.


Away with our fears! the glad morning appears, When an heir of sal - va - tion is born! From Je - ho - vah I
Tasto.
came, for his glory I am, And to him I with singing re - turn— And to him I with singing re - turn.
p.
p.


Come not, O Lord, in the dread robe of splendor, Thou wor'st on the mount, in the day of thine ire;
Come veiled in those shadows, deep, awful, but tender, That mercy flings over thy features of fire.


Great God! what do I see and hear! The end of things ere - at - ed! The Judge of mankind doth appear, On clouds of
glory seated! The trumpet sounds! the graves restore The dead which they contained before! Prepare, my soul, to meet him.

[Choir.]


1. The voice of free grace cries, 'Escape to the mountain:' For Adam's lost race Christ hath opened a fountain; For sin and uncleanness, and every transgression,
2. Ye souls that are wounded to the Saviour repair, Now he calls you in mercy—and can you forbear? Tho' your sins are increased as high as a mountain,
3. Now Jesus our King, reigns triumphantly glorious; O'er sin, death, and hell, he is more than victorious; With shouting proclaim it—oh trust in his passion,
First ending.
His blood flows so freely in streams of salvation. Halle - lujah, &c.
His blood can remove them, it flows from the fountain. Halle - lujah to the Lamb, who hath bought us a pardon, We'll praise him again, When we pass over Jordan.
He saves us most freely—oh precious salvation. Halle - lujah, &c.

Second ending.

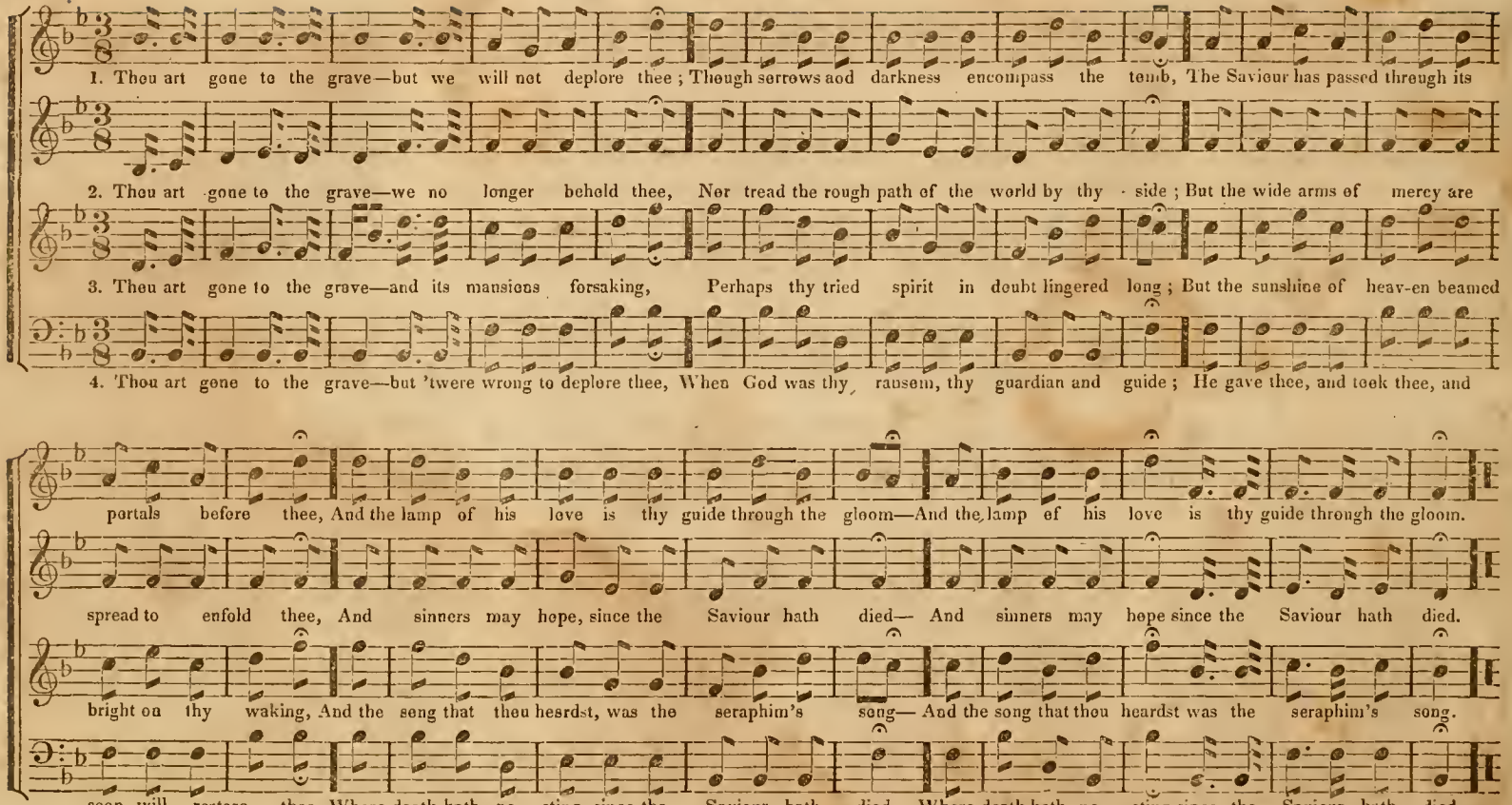
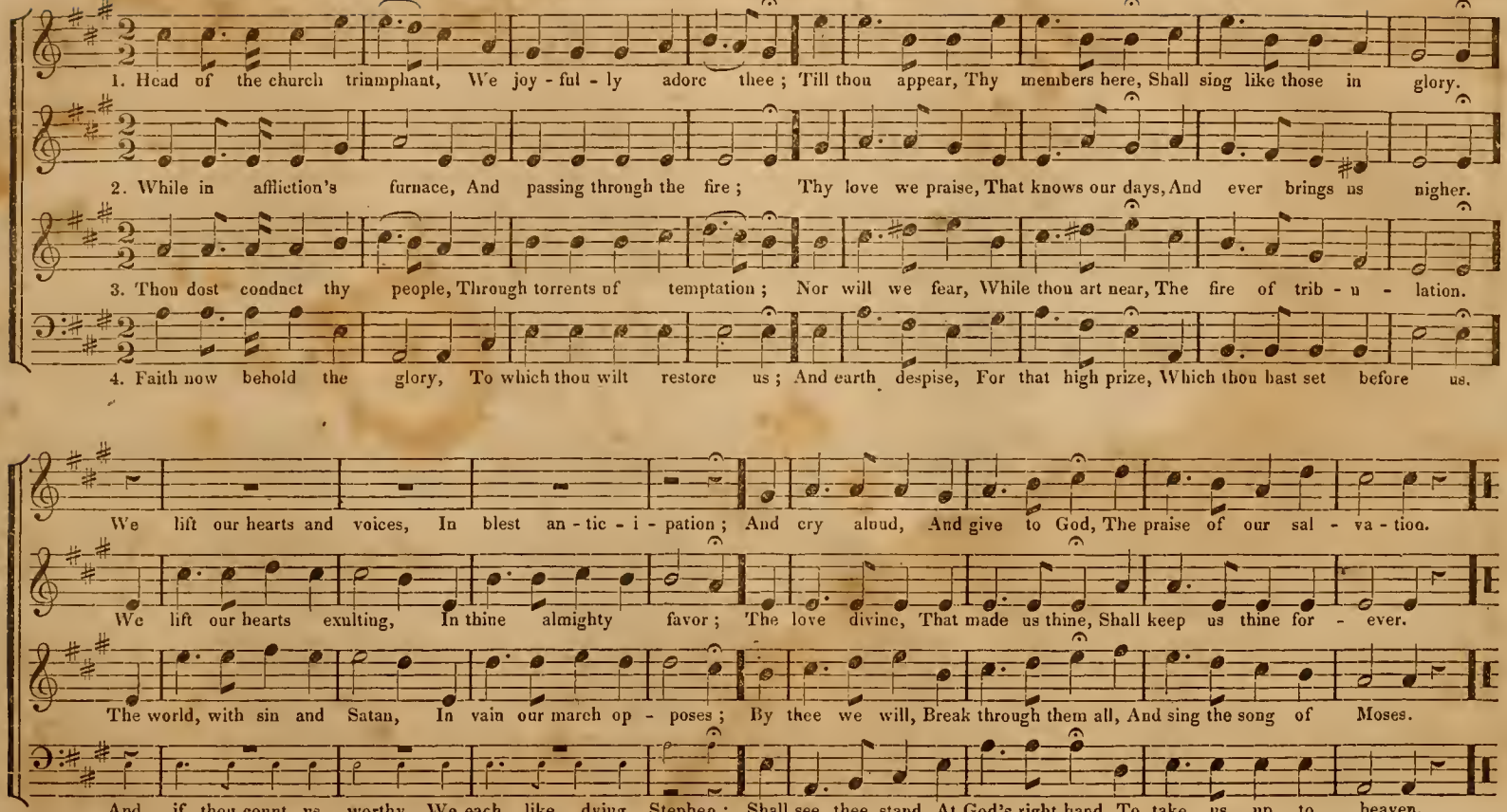
Halle - lujah, &c.

Halle - lujah to the Lamb, who has bought us a pardon, We'll praise him again when we pass over Jordan—We'll praise him again when we pass over Jordan.

Halle - lujah, &c.

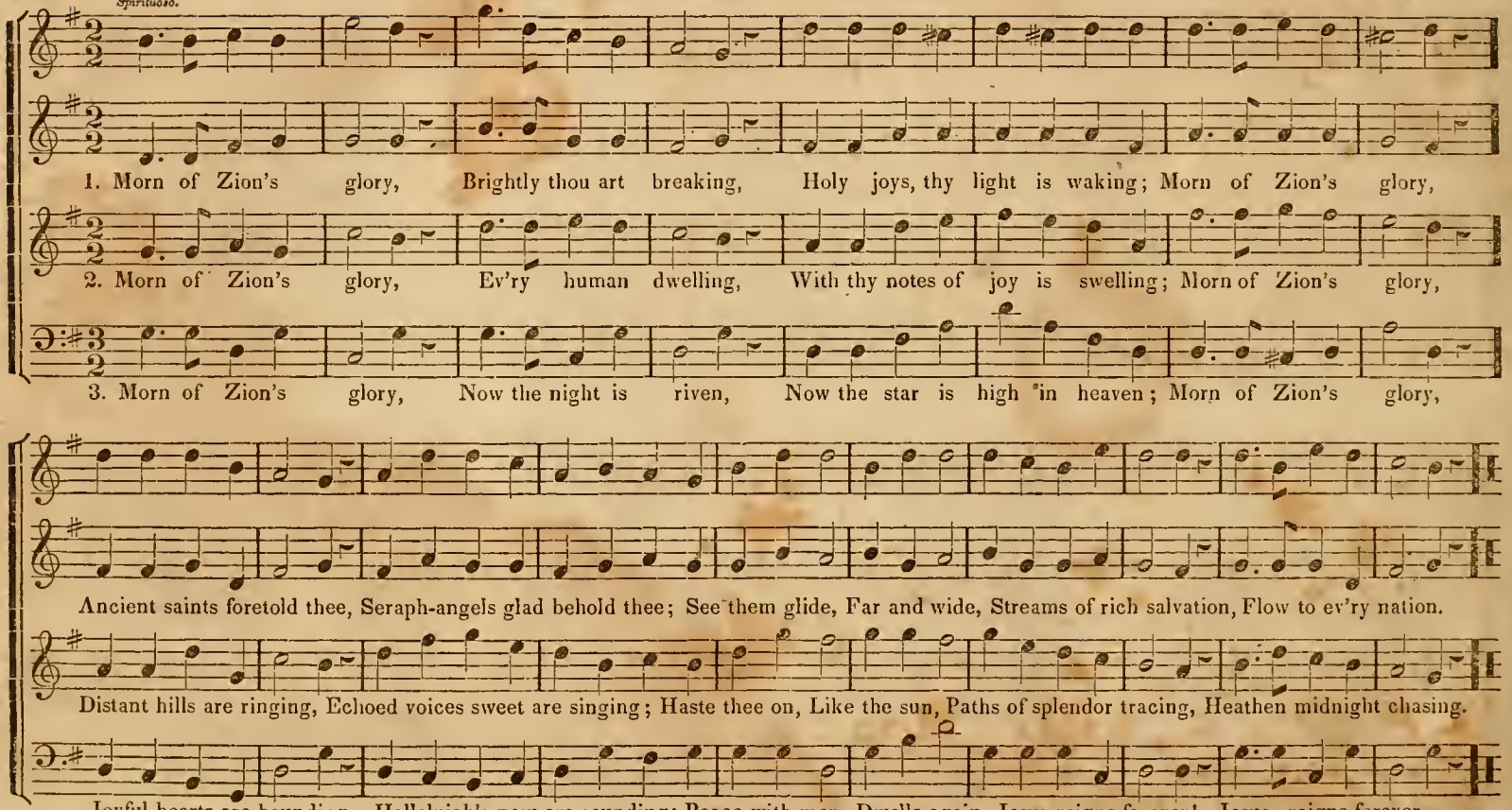
"The Lord is great." [Hymn.] Words by D. Dutton, Jr.—Church Psalmody, Hy. 731.

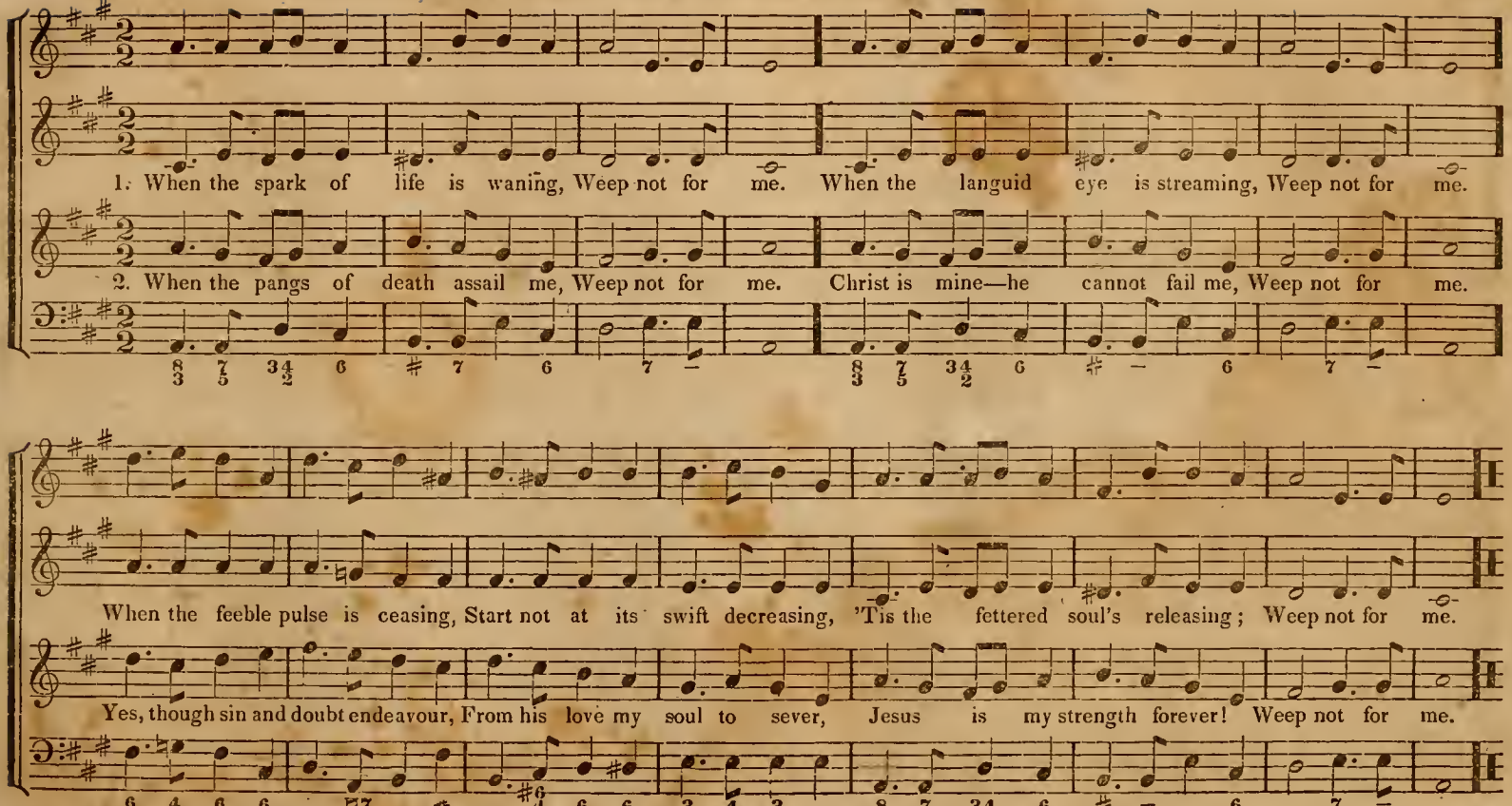
The Lord is great ! ye hosts of heaven, adore him, And ye who tread this earthly ball : In holy songs rejoice aloud before him, And shout his praise who made you all.

Unison. *Unison.*

1. Thou art gone to the grave—but we will not deplore thee; Though sorrows and darkness encompass the tomb, The Saviour has passed through its
2. Thou art gone to the grave—we no longer behold thee, Nor tread the rough path of the world by thy side; But the wide arms of mercy are
3. Thou art gone to the grave—and its mansions forsaking, Perhaps thy tried spirit in doubt lingered long; But the sunshine of heav-en beamed
4. Thou art gone to the grave—but 'twere wrong to deplore thee, When God was thy ransom, thy guardian and guide; He gave thee, and took thee, and
portals before thee, And the lamp of his love is thy guide through the gloom—And the lamp of his love is thy guide through the gloom.
spread to enfold thee, And sinners may hope, since the Saviour hath died— And sinners may hope since the Saviour hath died.
bright on thy waking, And the song that thou hearedst, was the seraphim's song— And the song that thou heardst was the seraphim's song.
soon will restore thee, Where death hath no sting, since the Saviour hath died— Where death hath no sting since the Saviour hath died.

1. Head of the church triumphant, We joy - ful - ly adore thee; Till thou appear, Thy members here, Shall sing like those in glory.
2. While in affliction's furnace, And passing through the fire; Thy love we praise, That knows our days, And ever brings us nigher.
3. Thou dost conduct thy people, Through torrents of temptation; Nor will we fear, While thou art near, The fire of trib - u - lation.
4. Faith now behold the glory, To which thou wilt restore us; And earth despise, For that high prize, Which thou hast set before us.
We lift our hearts and voices, In blest an - tic - i - pation; And cry aloud, And give to God, The praise of our sal - va - tion.
We lift our hearts exulting, In thine almighty favor; The love divine, That made us thine, Shall keep us thine for - ever.
The world, with sin and Satan, In vain our march op - poses; By thee we will, Break through them all, And sing the song of Moses.
And if thou count us worthy, We each like dying Stephen; Shall see thee stand, At God's right hand, To take us up to heaven.

'Morn of Zion's glory.'

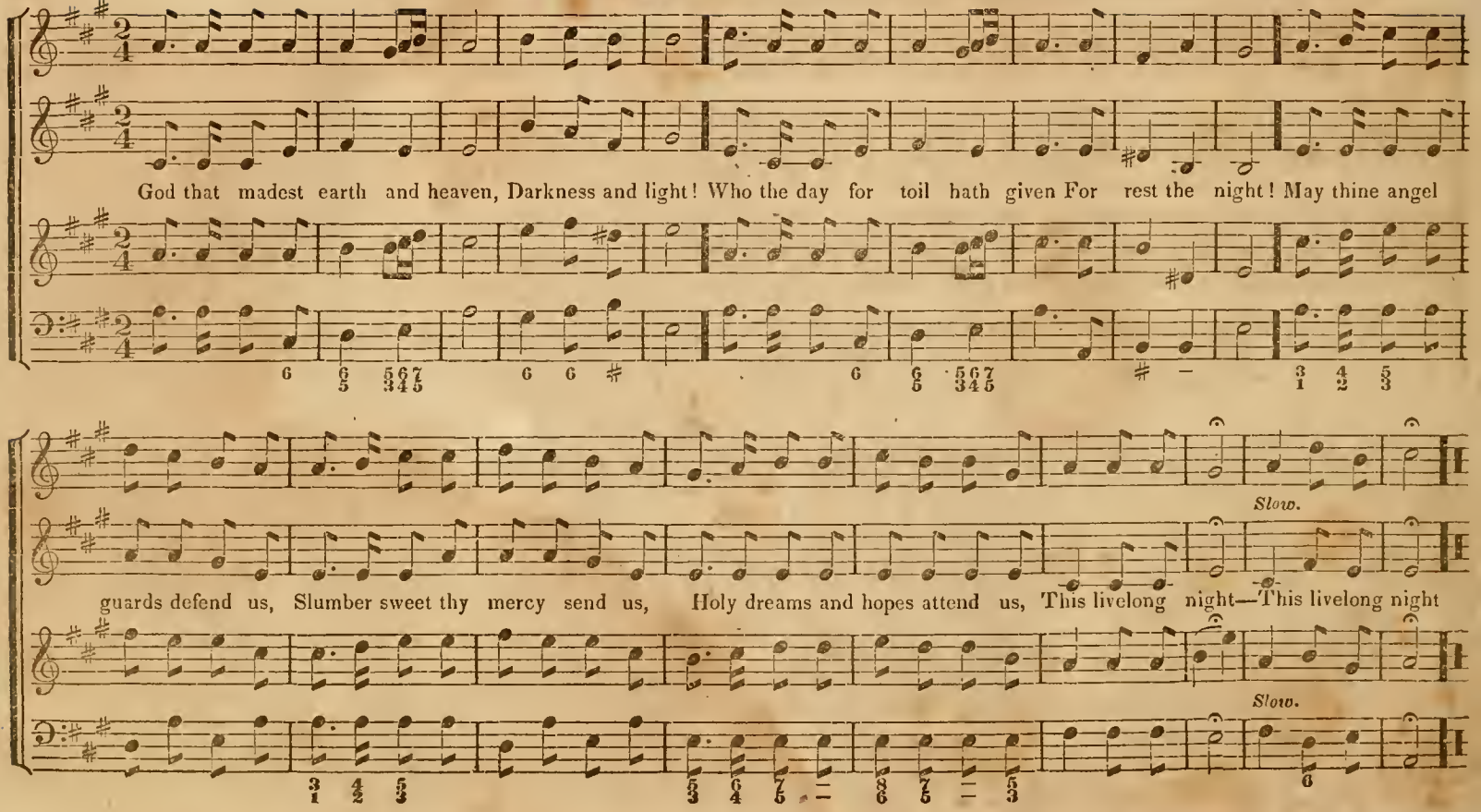
Words by S. F. Smith.


Spirituoso.
1. Morn of Zion's glory, Brightly thou art breaking, Holy joys, thy light is waking; Morn of Zion's glory,
2. Morn of Zion's glory, Ev'ry human dwelling, With thy notes of joy is swelling; Morn of Zion's glory,
3. Morn of Zion's glory, Now the night is riven, Now the star is high in heaven; Morn of Zion's glory,
Ancient saints foretold thee, Seraph-angels glad behold thee; See them glide, Far and wide, Streams of rich salvation, Flow to ev'ry nation.
Distant hills are ringing, Echoed voices sweet are singing; Haste thee on, Like the sun, Paths of splendor tracing, Heathen midnight chasing.
Joyful hearts are bounding, Hallelujah's now are sounding; Peace with men, Dwells again, Jesus reigns forever! Jesus reigns forever.


1. When the spark of life is waning, Weep not for me. When the languid eye is streaming, Weep not for me.
2. When the pangs of death assail me, Weep not for me. Christ is mine—he cannot fail me, Weep not for me.
When the feeble pulse is ceasing, Start not at its swift decreasing, 'Tis the fettered soul's releasing; Weep not for me.
Yes, though sin and doubt endeavour, From his love my soul to sever, Jesus is my strength forever! Weep not for me.

EVENING HYMN.

"God that madest earth and heaven." Words by Bishop Heber.


God that madest earth and heaven, Darkness and light! Who the day for toil hath given For rest the night! May thine angel
guards defend us, Slumber sweet thy mercy send us, Holy dreams and hopes attend us, This livelong night—This livelong night
Slow.
Slow.

1. High o'er the heaven of heavens I saw and trembled, O God of gods thy robes of sacred splendor ! Thunders cherubic shouting, Holy ! Holy ! Lord God Almighty !

2. Drop down, ye heavens, and pour a flood of glory, Ye shades of death, the dawn of life approaches ; Mortals shall learo the music of thy goodness, O God our Saviour.

3. Rise from the dust, arrayed in godlike beauty, O Soly - ma ! immortal joys await thee : See guilty man burst from his chains of darkaess, Crowned with salvation.

Unison.

"Ere I sleep, for every favor." 8, 3s 6.

1. Ere I sleep, for every favor, This day showed By my God, I do bless my Saviour.

2. Leave me not, but ev - er love me ; Let thy peace Be my bliss, Till thou hence re - move me.

3. Thou, my rock, my guard, my tower, Safely keep, While I sleep Me, with all thy pow er.

4. And, whene'er in death I slumber, Let me rise With the wise, Counted in their nom - ber.

[*Choir.*]

Second ending.

1. There is a fountain, filled with blood, Drawn from Immanuel's veins ; And sinners, plunged beneath that flood, Lose all their guilty stains—Lose, &c.

5. And when this feeble, stammering tongue Lies silent in the grave ; Then, in a nobler, sweeter song, I'll sing thy power to save. [omit - - -] I'll sing thy power to save.

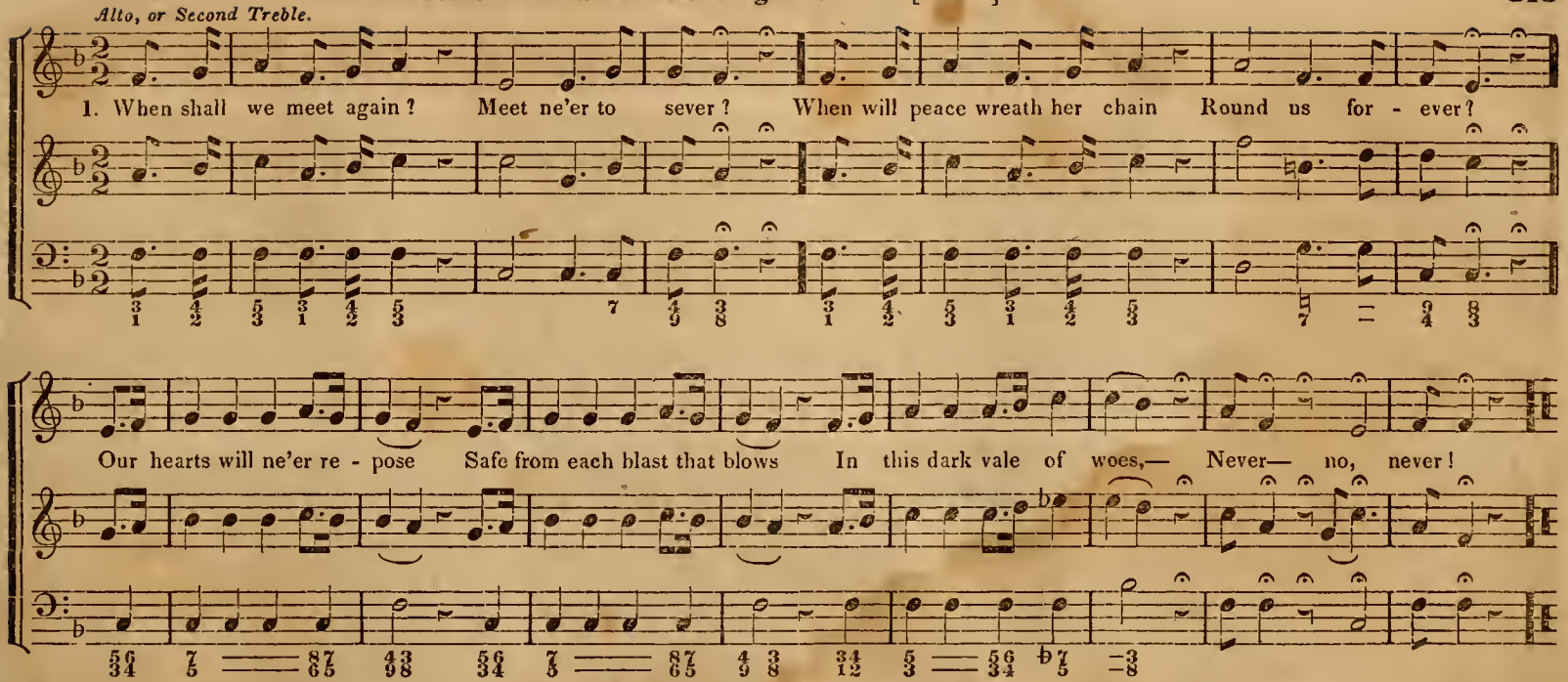
BURLINGTON. 12s, 11 & 8.

1. The Prince of salvation in triumph is riding, And glory attends him along his bright way—The news of his grace on the breezes are gliding, And nations are owning his sway.

2. Ride on in thy greatness, thou conquering Saviour; Let thousands of thousands submit to thy reign; Acknowledge thy goodness, entreat for thy favor, And follow thy glorious train.

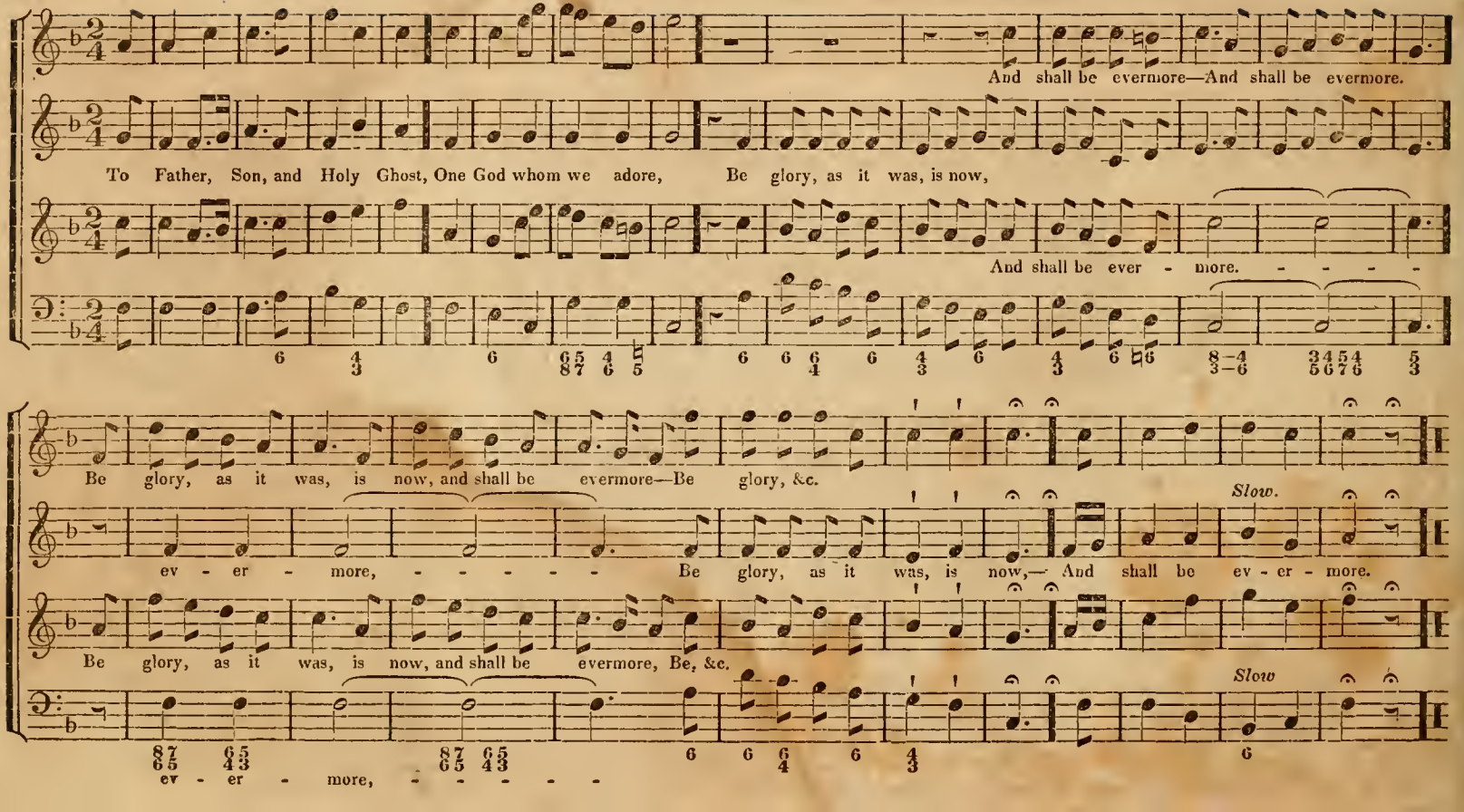
3. Then loud shall ascend from each sanctified nation, The voice of thanksgiving, the chorus of praise ; And heav'n shall re-echo the song of salvation, In rich and melodious lays.

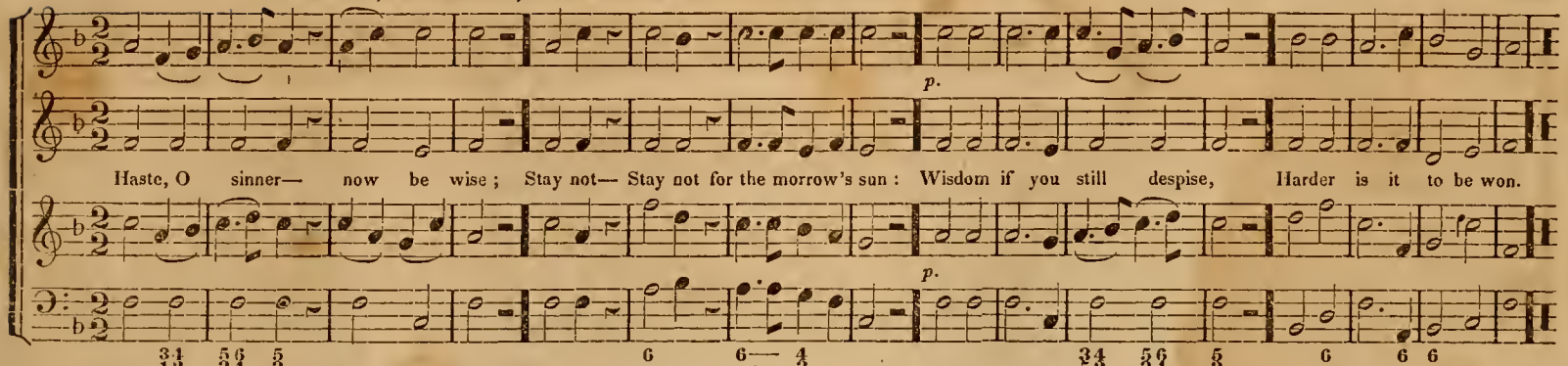
Unison. Unison. Unison.


Alto, or Second Treble.
1. When shall we meet again? Meet ne'er to sever? When will peace wreath her chain Round us for - ever?
Our hearts will ne'er re - pose Safe from each blast that blows In this dark vale of woes,— Never— no, never!

2 When shall love freely flow,
Pure as life's river!
When shall sweet friendship glow,
Changeless forever?—
Where joys celestial thrill,
Where bliss each heart shall fill,
And fears of parting chill—
Never—no, never!

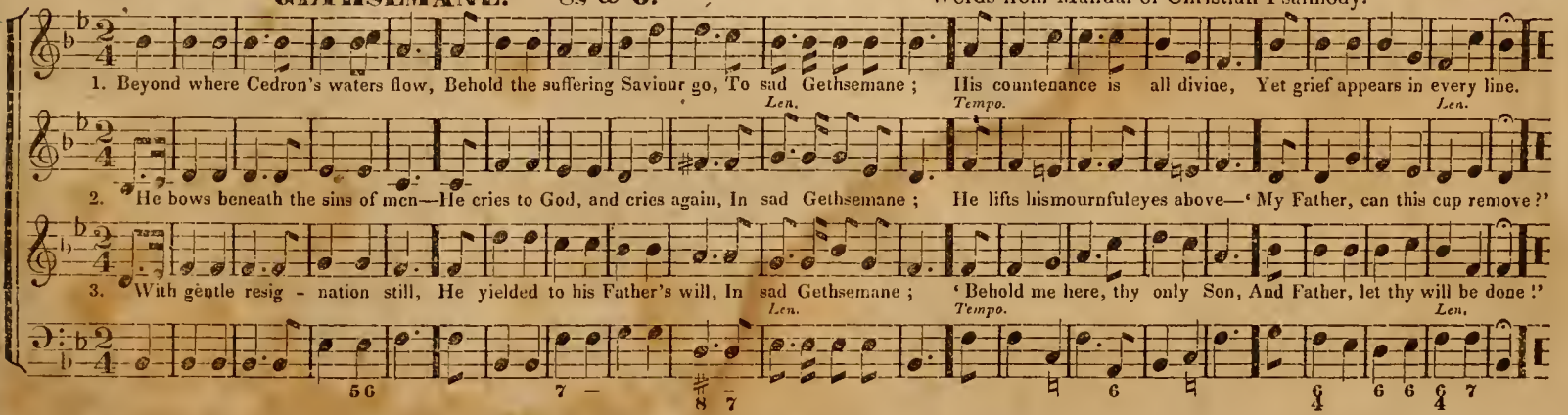
3 Up to that world of light
Take us, dear Saviour!
May we all there unite,
Happy forever!
Where kindred spirits dwell,
There may our music swell,
And time our joys dispel—
Never—no, never.

4 Soon shall we meet again,
Meet ne'er to sever;
Soon will peace wreath her chain,
Round us forever;
Our hearts will then repose—
Secure from worldly woes;
Our songs of praise shall close—
Never—no. never!

And shall be evermore—And shall be evermore.
To Father, Son, and Holy Ghost, One God whom we adore, Be glory, as it was, is now,
And shall be ever - more. - - - -
Be glory, as it was, is now, and shall be evermore—Be glory, &c.
ev - er - more, - - - - - - Be glory, as it was, is now,— And shall be ev - er - more.
Slow.
Be glory, as it was, is now, and shall be evermore, Be, &c.
ev - er - more, - - - - -
Slow



GETHSEMANE. 8s & 6.

Words from Manual of Christian Psalmody.


1. Beyond where Cedron's waters flow, Behold the suffering Saviour go, To sad Gethsemane; His countenance is all divine, Yet grief appears in every line.
Len.
Tempo.
Len.
2. He bows beneath the sins of men—He cries to God, and cries again, In sad Gethsemane; He lifts his mournful eyes above—'My Father, can this cup remove?'
3. With gentle resig - nation still, He yielded to his Father's will, In sad Gethsemane; 'Behold me here, thy only Son, And Father, let thy will be done!'
Len.
Tempo.
Len.

4 The Father heard—and angels there, Sustained the Son of God in prayer, In sad Gethsemane; He drank the dreadful cup of pain, Then rose to life and joy again.
5 When storms of sorrow round us sweep, And scenes of anguish make us weep; To sad Gethsemane We'll look and see the Saviour there, And humbly bow, like him in prayer.

'Peace, troubled soul.'

Mazzinghi.

Second Treble.

1. Peace, troubled soul, thy plaintive moan Hath taught these rocks the notes of woe; Cease thy complaint, suppress thy groan,

Second Treble.

2. Come, freely come, by sin op - prest, un - bur - then here the weighty load, Here find thy re - fuge and thy rest,

Instrument.

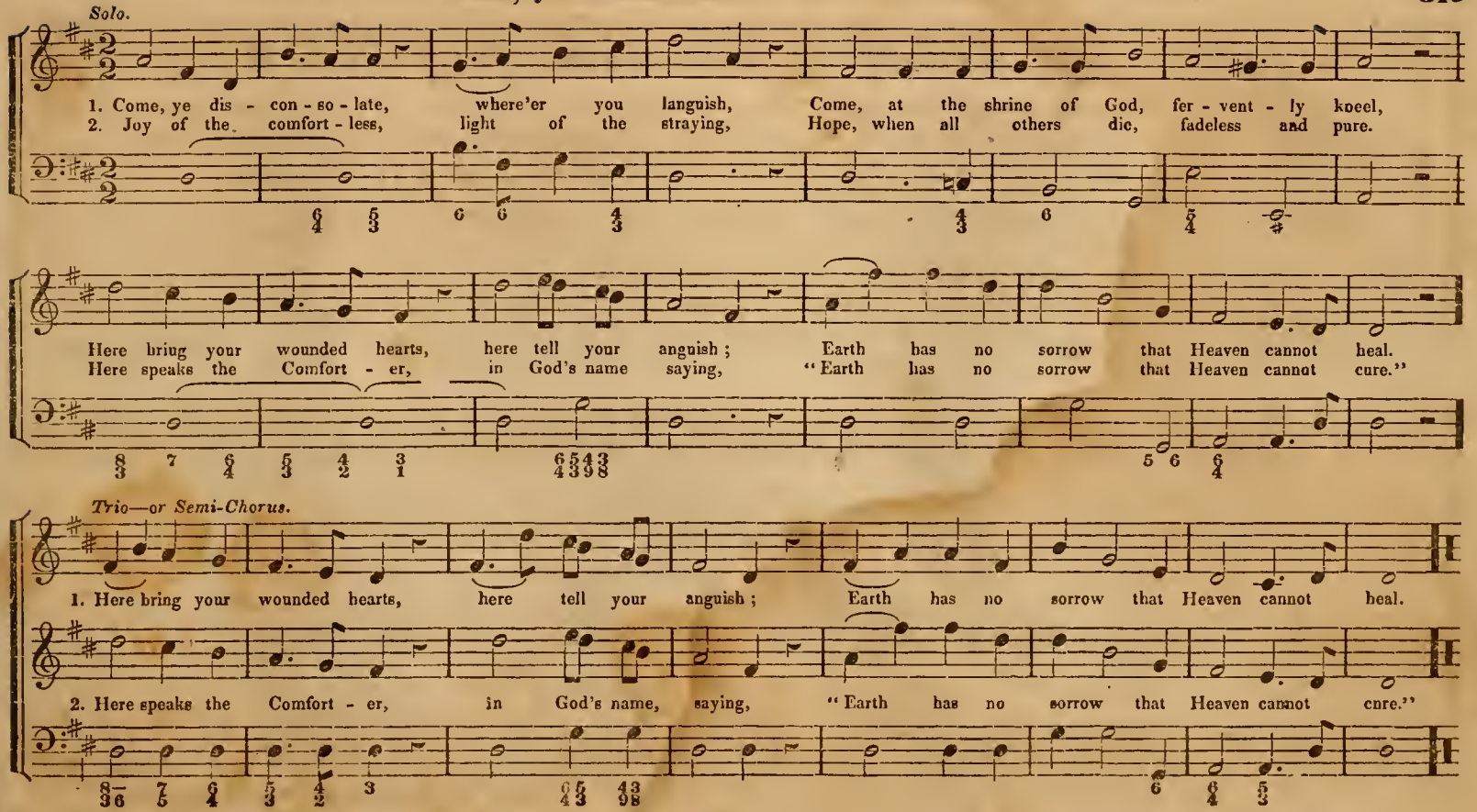
Tenor.

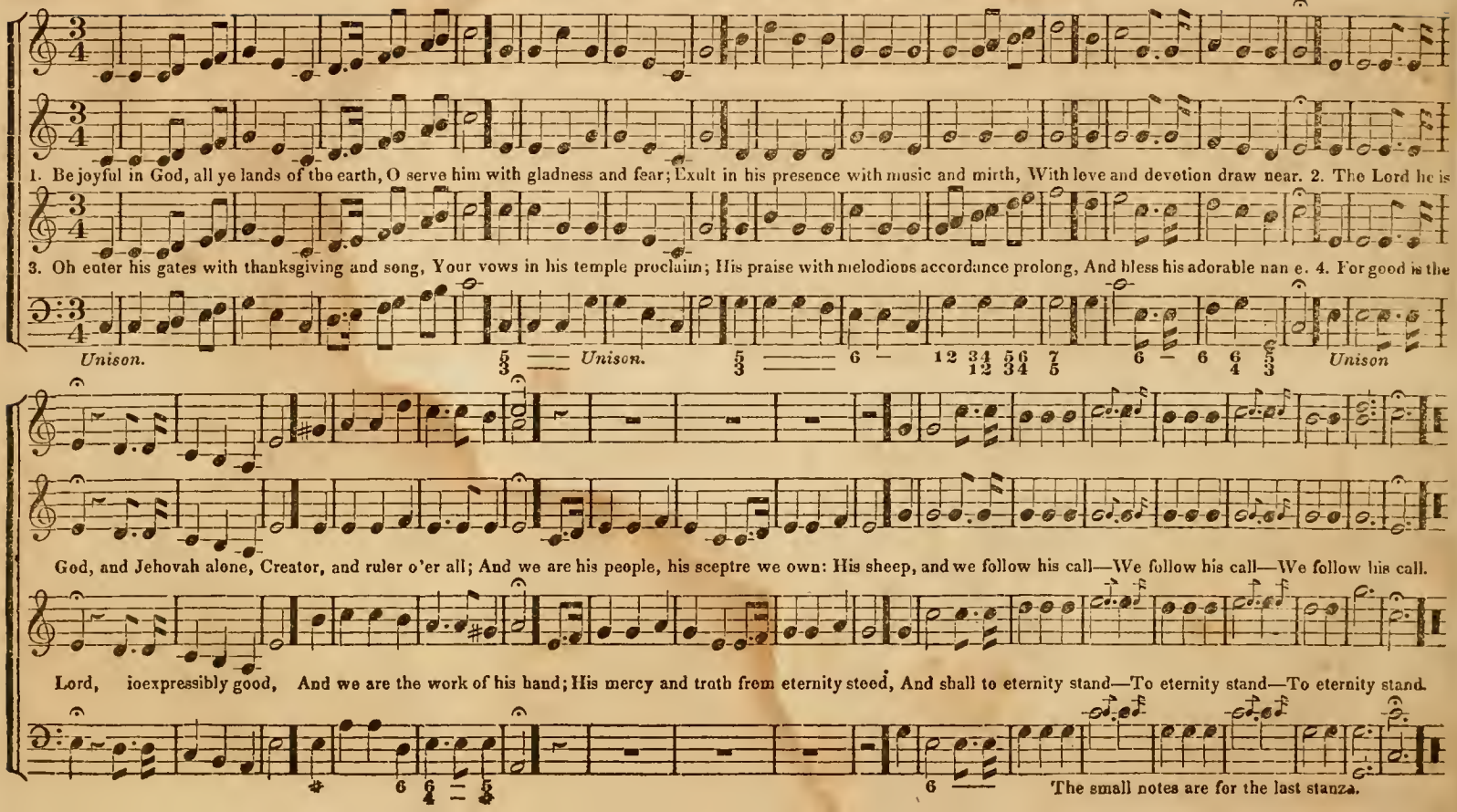
And let thy tears forget to flow; Behold the precious balm is found, To lull thy pain, to heal thy wound.

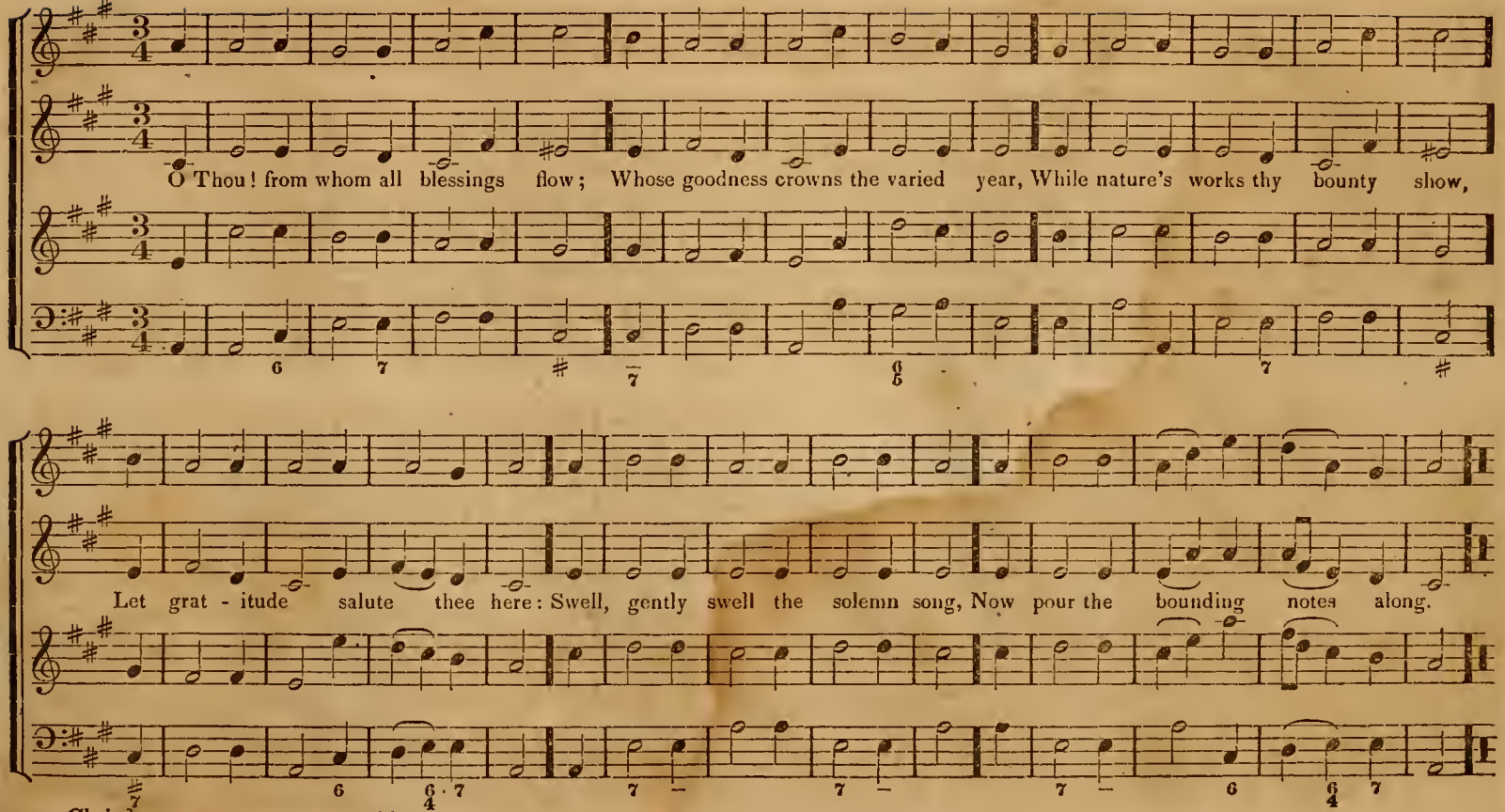
And trust the mercy of thy God; Thy God's thy Saviour, glorious word—For - ev - er love and praise the Lord.

7 — 7 —

87 65
65 43
7


Solo.
1. Come, ye dis - con - so - late, where'er you languish, Come, at the shrine of God, fer - vent - ly kneel,
2. Joy of the comfort - less, light of the straying, Hope, when all others die, fadeless and pure.
Here bring your wounded hearts, here tell your anguish; Earth has no sorrow that Heaven cannot heal.
Here speaks the Comfort - er, in God's name saying, "Earth has no sorrow that Heaven cannot cure."
Trio—or Semi-Chorus.
1. Here bring your wounded hearts, here tell your anguish; Earth has no sorrow that Heaven cannot heal.
2. Here speaks the Comfort - er, in God's name, saying, "Earth has no sorrow that Heaven cannot cure."

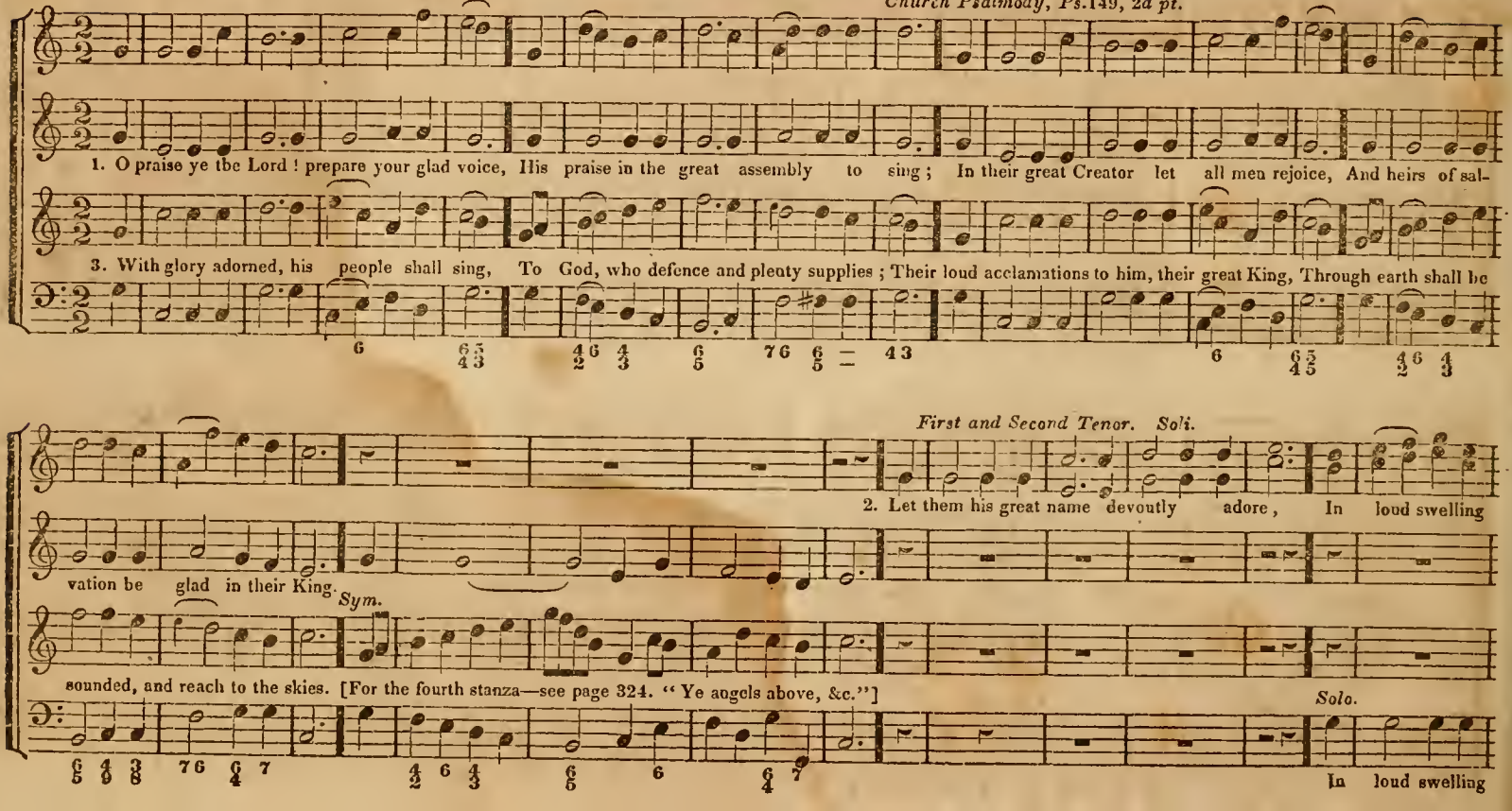

1. Be joyful in God, all ye lands of the earth, O serve him with gladness and fear; Exult in his presence with music and mirth, With love and devotion draw near. 2. The Lord he is
3. Oh enter his gates with thanksgiving and song, Your vows in his temple proclaim; His praise with melodious accordance prolong, And bless his adorable nam e. 4. For good is the
Unison.
Unison.
Unison
God, and Jehovah alone, Creator, and ruler o'er all; And we are his people, his sceptre we own: His sheep, and we follow his call—We follow his call—We follow his call.
Lord, inexpressibly good, And we are the work of his hand; His mercy and truth from eternity steed, And shall to eternity stand—To eternity stand—To eternity stand.
The small notes are for the last stanza.


O Thou! from whom all blessings flow; Whose goodness crowns the varied year, While nature's works thy bounty show,
Let grat - itude salute thee here: Swell, gently swell the solemn song, Now pour the bounding notes along.
Choir.

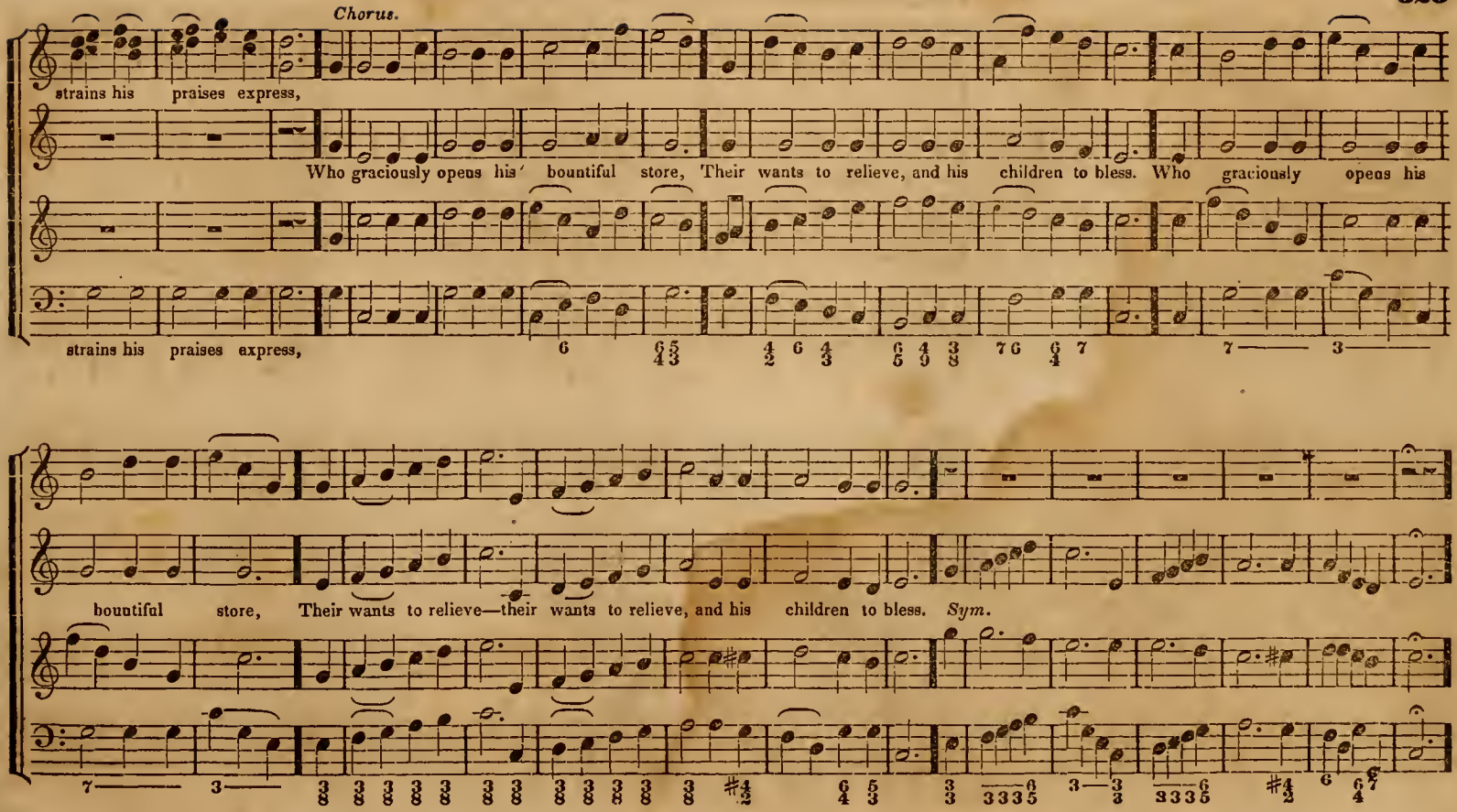
THANKSGIVING.

Being an adaptation of the celebrated Chorus from Haydn's Creation, "The heavens are telling the glory of God," to a versification of the 149th Psalm.

*Church Psalmody, Ps.*149, 2*d pt.*


1. O praise ye the Lord! prepare your glad voice, His praise in the great assembly to sing; In their great Creator let all men rejoice, And heirs of sal-
3. With glory adorned, his people shall sing, To God, who defence and plenty supplies; Their loud acclamations to him, their great King, Through earth shall be
First and Second Tenor. Soli.
2. Let them his great name devoutly adore, In loud swelling
vation be glad in their King.
Sym.
sounded, and reach to the skies. [For the fourth stanza—see page 324. "Ye angels above, &c."]
Solo.
In loud swelling

Chorus.


strains his praises express,
Who graciously opens his bountiful store, Their wants to relieve, and his children to bless. Who graciously opens his
strains his praises express,
bountiful store, Their wants to relieve—their wants to relieve, and his children to bless. *Sym.*

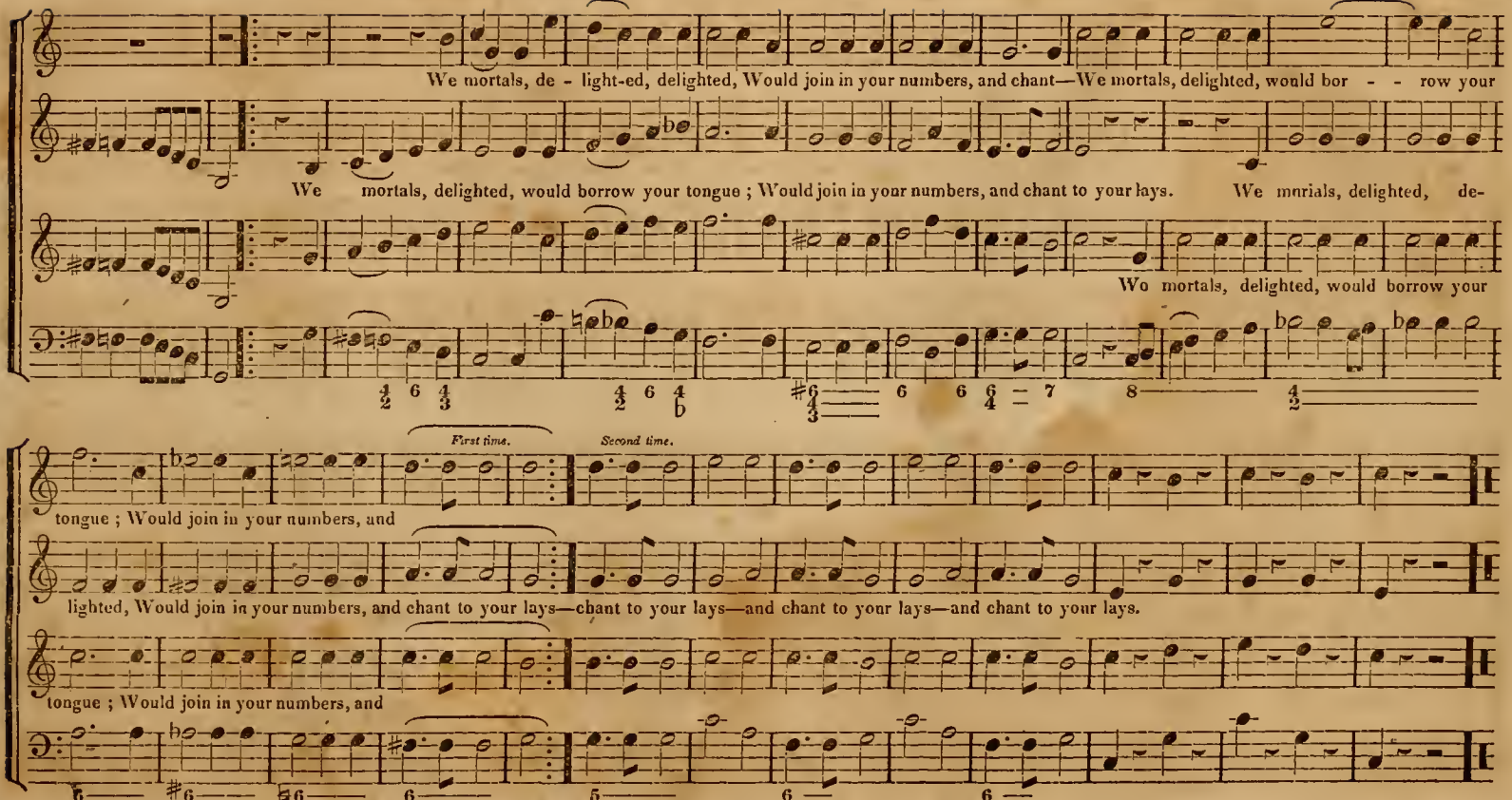
Chorus.

Solo.

4. Ye angels above, his glories who've sung, In loftiest notes, now publish his praise: We mortals, delighted, would borrow your tongue, Would join in your numbers,and chant to your lays.

1st and 2d Treble. Soli.

We mortals, delighted, would borrow your tongue ; Would join in your numbers—Would join in your numbers, and chant to your lays.


We mortals, de - light-ed, delighted, Would join in your numbers, and chant—We mortals, delighted, would bor - - row your
We mortals, delighted, would borrow your tongue ; Would join in your numbers, and chant to your lays. We mortals, delighted, de-
Wo mortals, delighted, would borrow your
First time.
Second time.
tongue ; Would join in your numbers, and
lighted, Would join in your numbers, and chant to your lays—chant to your lays—and chant to your lays—and chant to your lays.
tongue ; Would join in your numbers, and

'Watchman! tell us of the night.' [Missionary or Christmas Hymn.]

Andante. *Treble Voice.* *Tenor Voice.*

Watchman! tell us of the night, What its signs of promise are; Trav'ller! o'er yon mountain's height, See that glory beaming star!
Watchman! tell us of the night, Higher yet that star ascends: Trav'ller! bless-ed-ness and light, Peace and truth its course portends!
Watchman! tell us of the night, For the morning seems to dawn; Trav'ller! darkness takes its flight, Doubt and terror are withdrawn.

Treble Voice. *Tenor Voice.*

Watchman! does its beauteous ray Aught of hope or joy foretell? Trav'ller! yes: it brings the day,—Promised day of Is-ra-el!
Watchman! will its beams a-lone Gild the spot that gave them birth? Trav'ller! a-ges are its own, See, it bursts o'er all the earth.
Watchman! let thy wand'rings cease; Hie thee to thy quiet dome; Trav'ller! lo! the Prince of Peace, Lo! the Son of God is come.

Chorus to 1st and 2d stanzas. *1st and 2d Treble and Base.* *Chorus to 3d stanzas.*

Trav'ller! yes; it brings the day, Promis'd day of Is-ra-el! Trav'ller! lo! the Prince of Peace, Lo! the Son of God is come! Lo! the Son of God is come!
Trav'ller! ages are its own, See! it bursts o'er all the earth.

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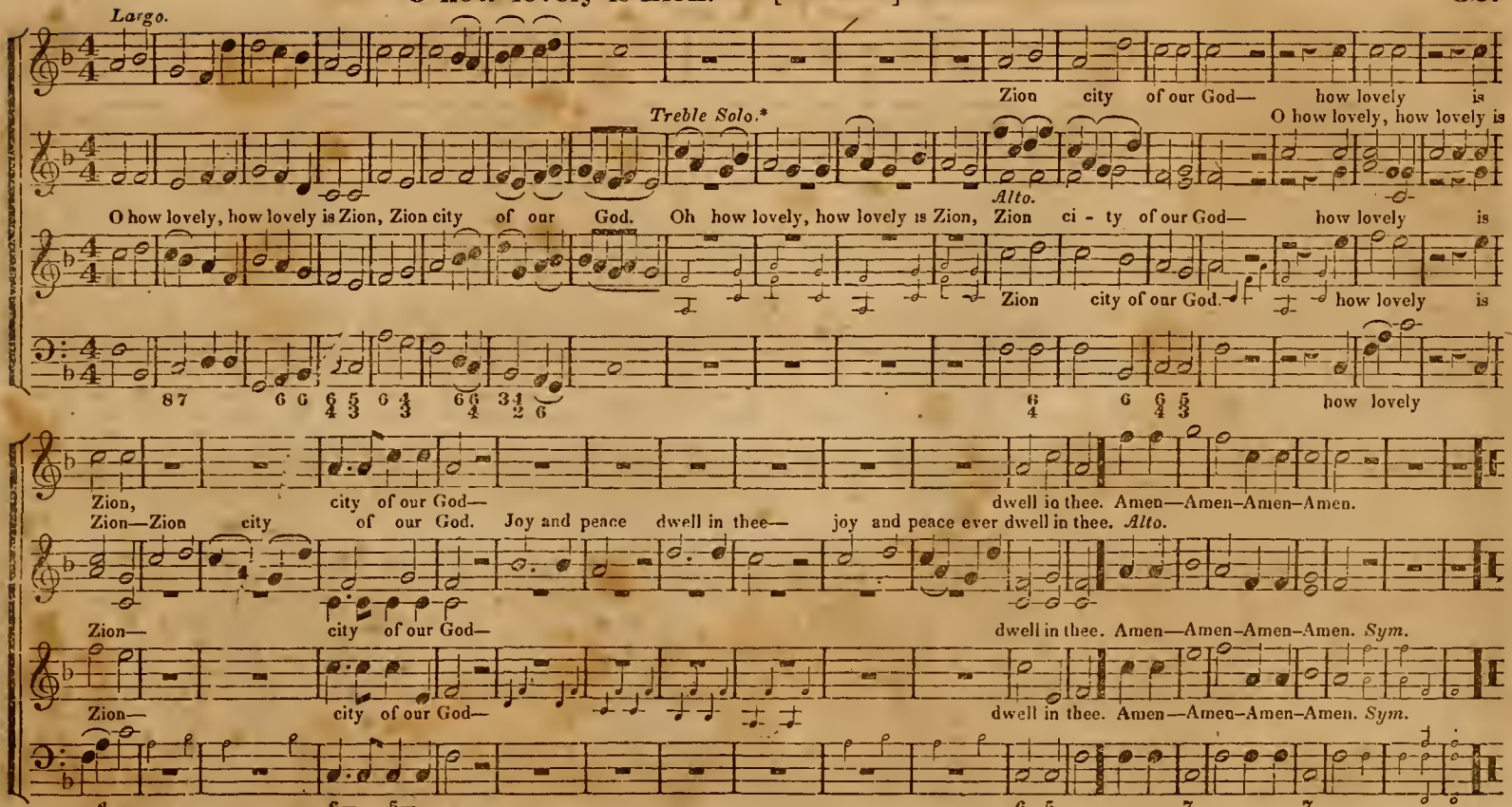
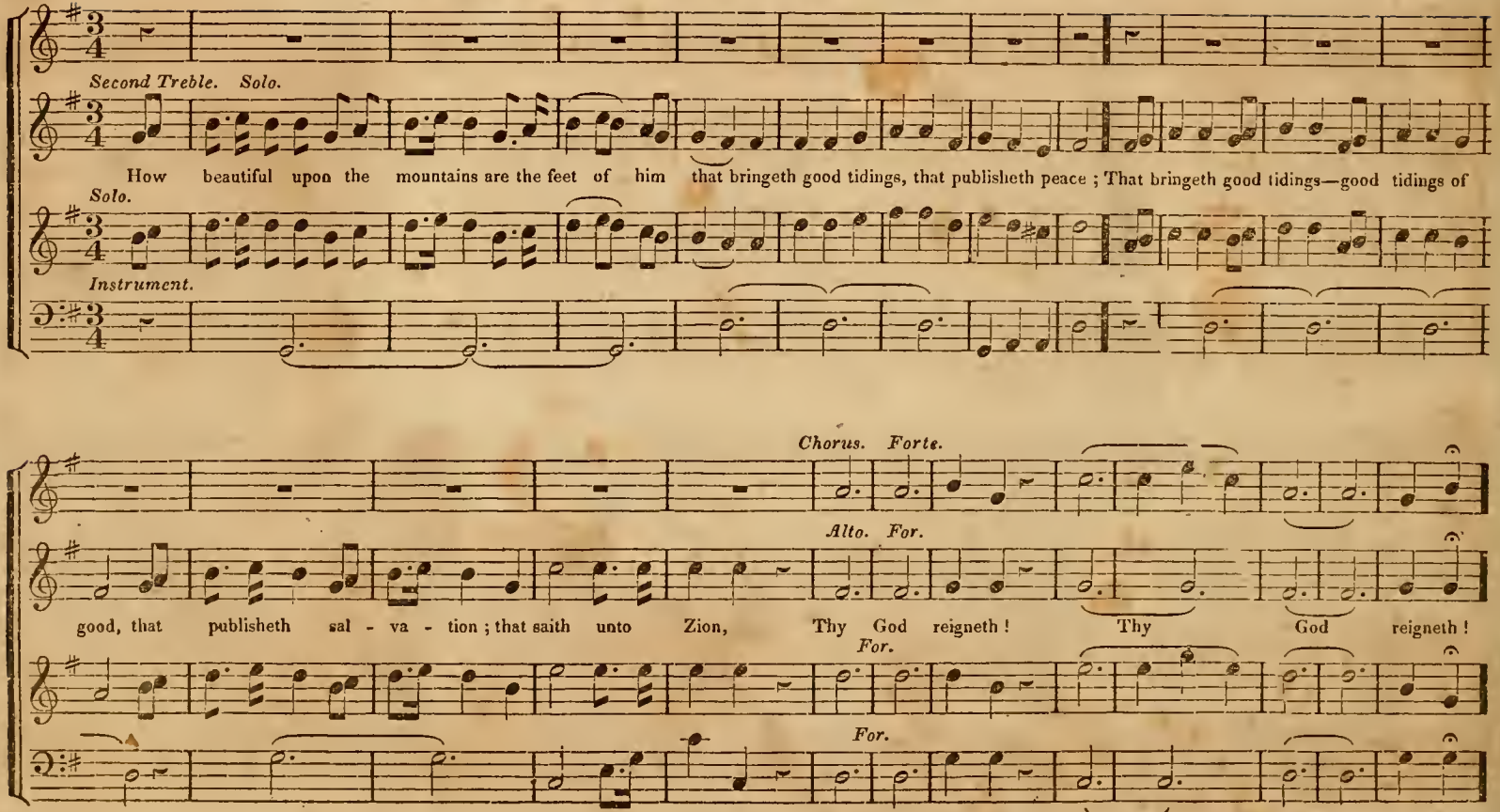
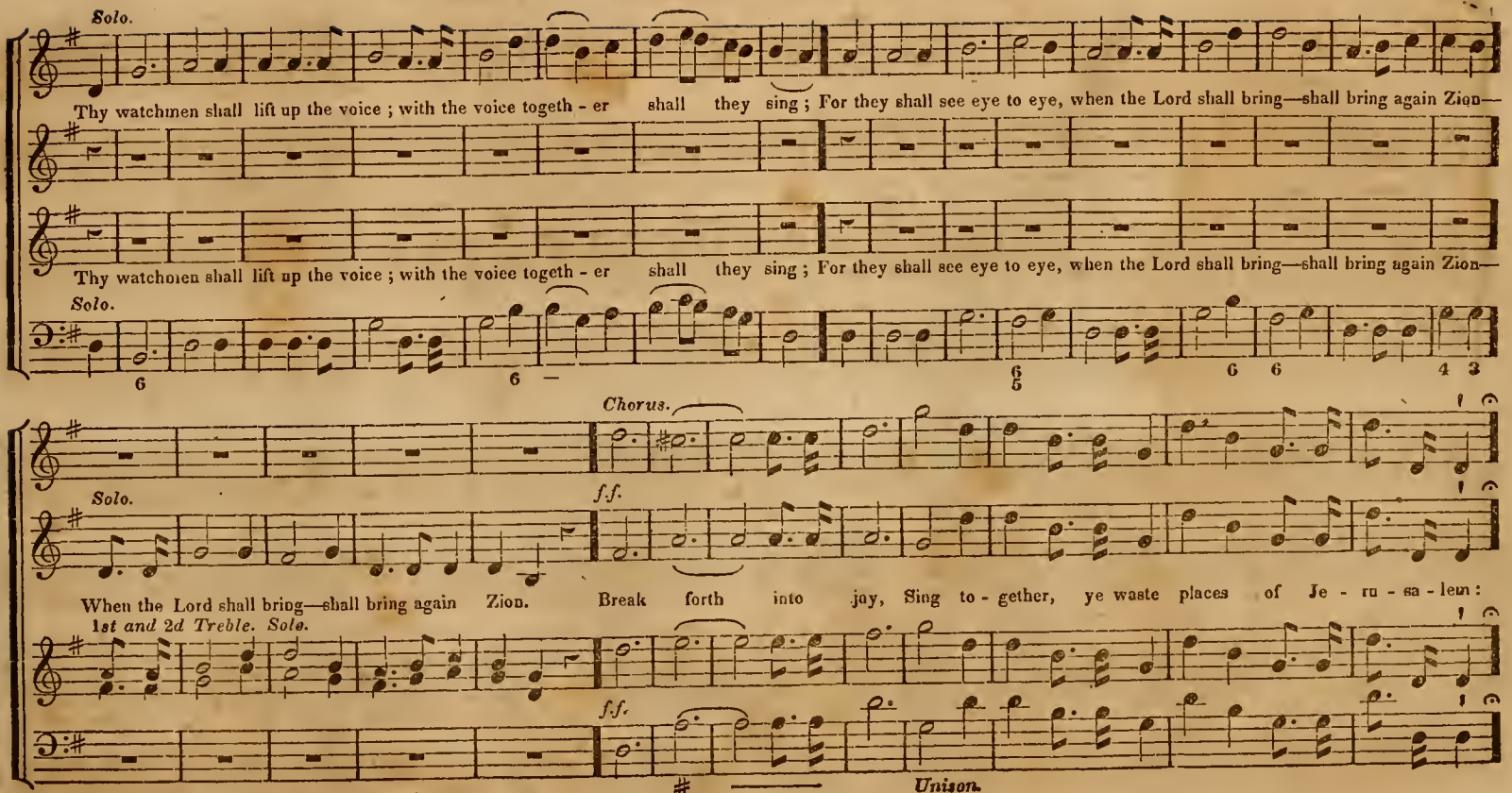
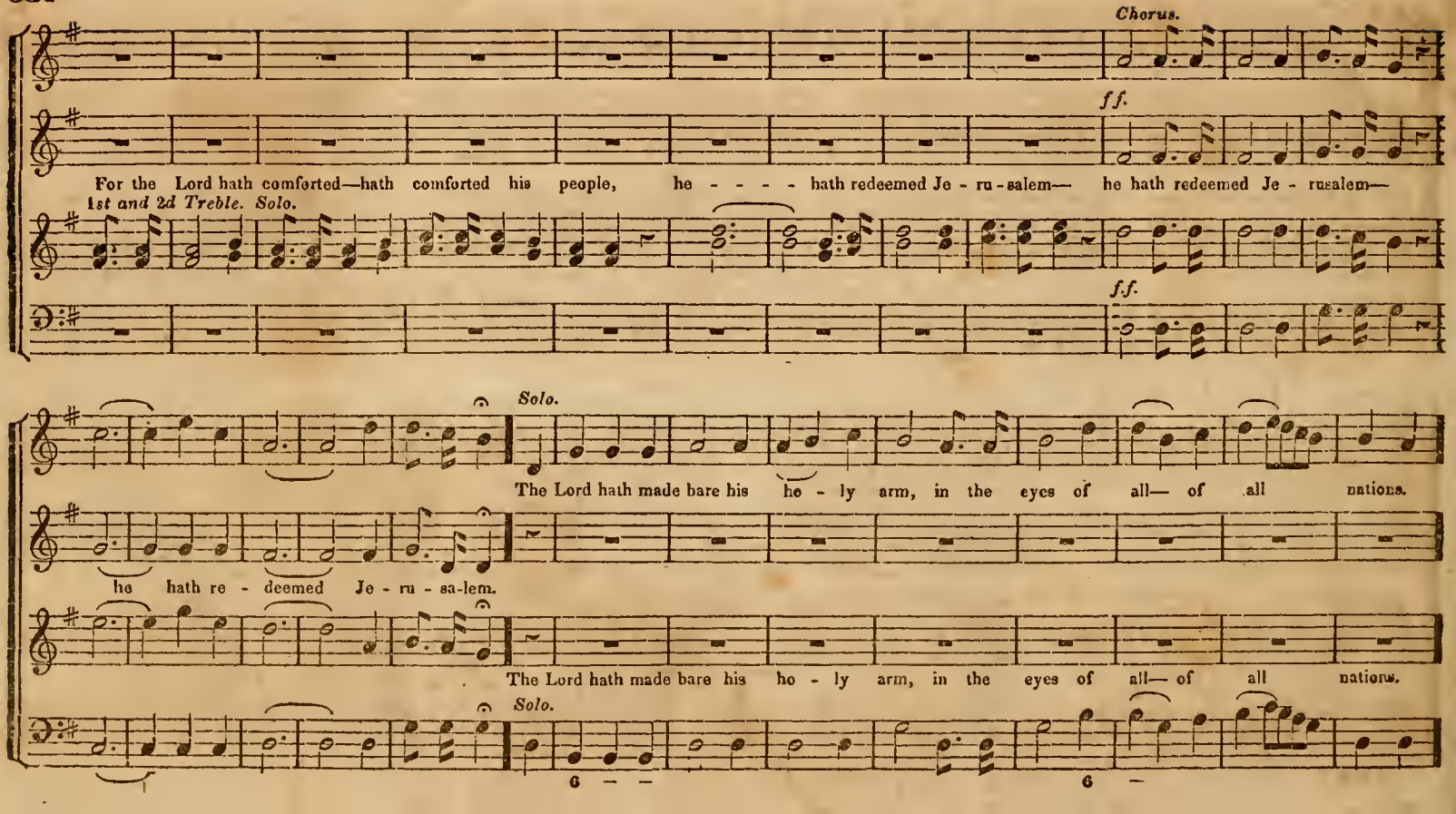
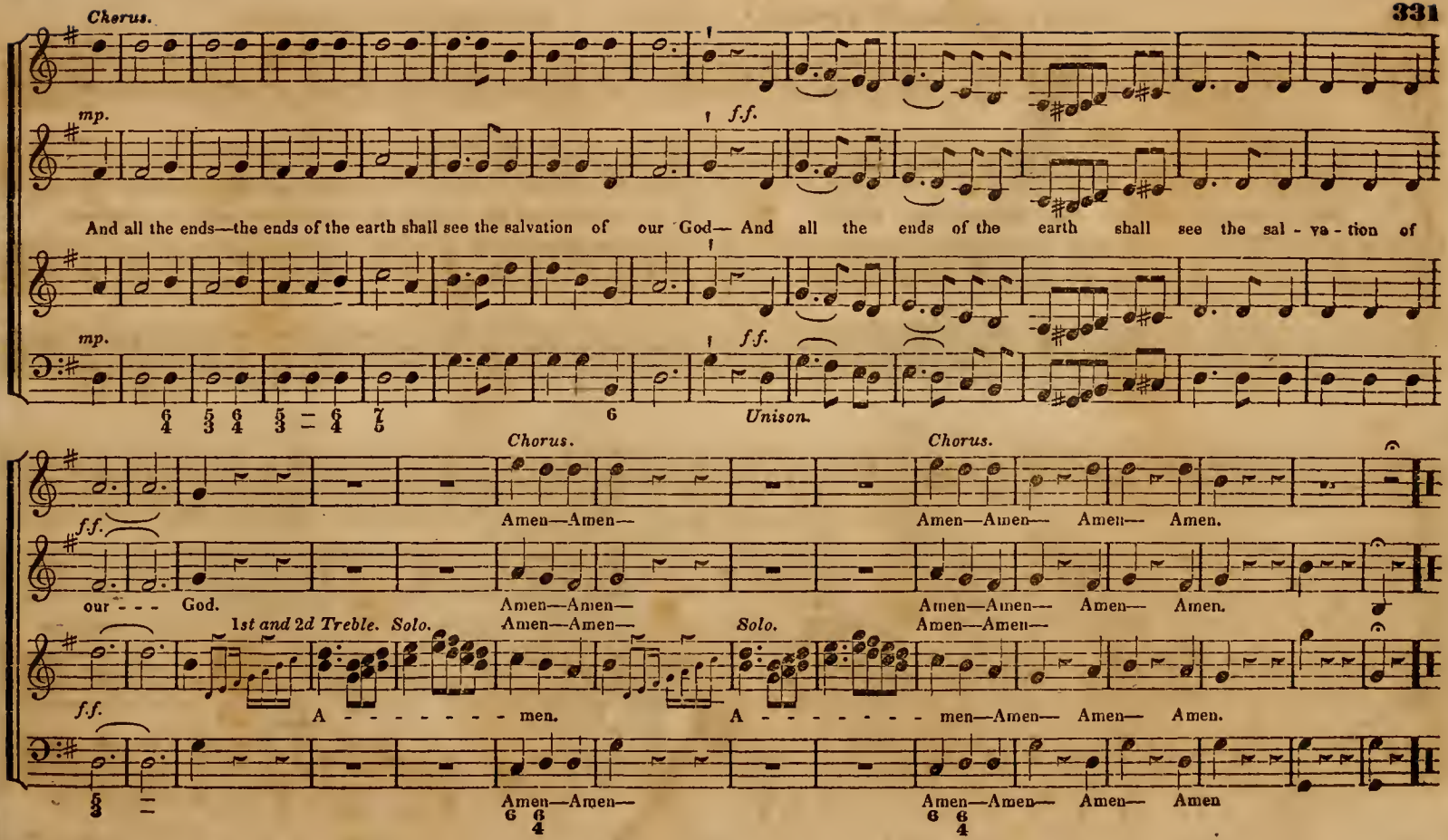
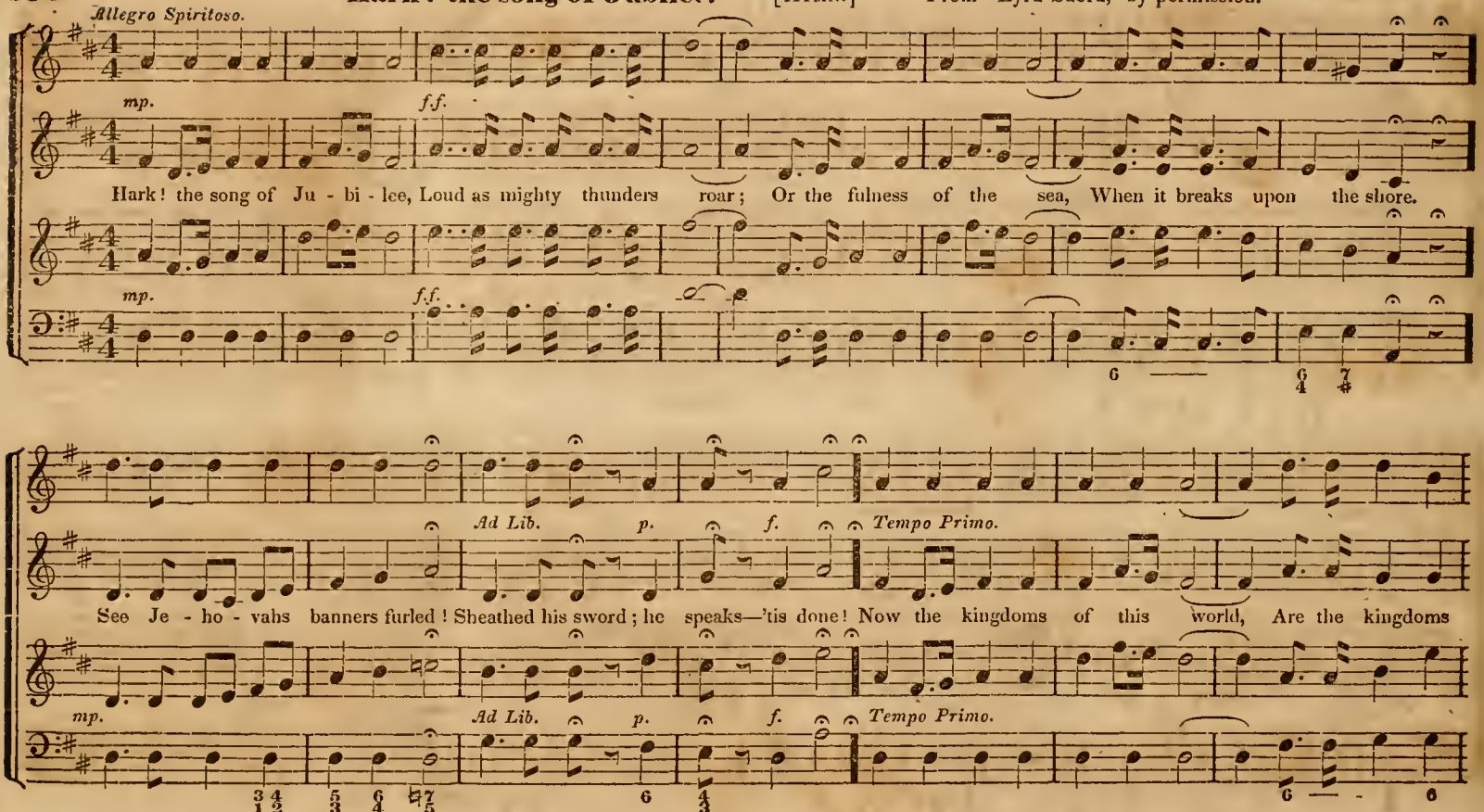
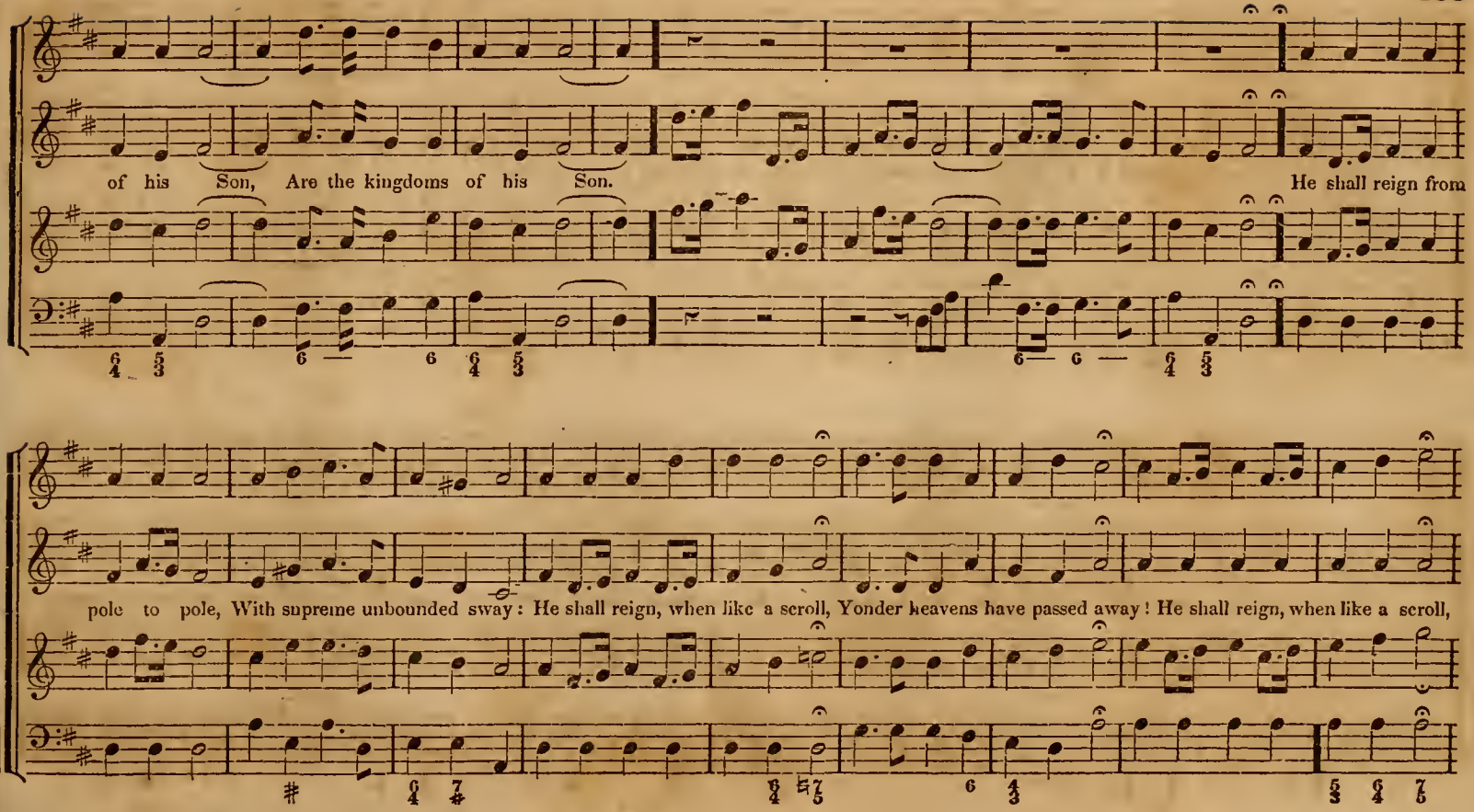

Largo.
Zion city of our God— how lovely is
Treble Solo.*
O how lovely, how lovely is
O how lovely, how lovely is Zion, Zion city of our God. Oh how lovely, how lovely is Zion,
Alto.
Zion ci - ty of our God— how lovely is
Zion city of our God. how lovely is
how lovely
Zion, city of our God— dwell in thee. Amen—Amen–Amen–Amen.
Zion—Zion city of our God. Joy and peace dwell in thee— joy and peace ever dwell in thee. Alto.
Zion— city of our God— dwell in thee. Amen—Amen–Amen–Amen. Sym.
Zion— city of our God— dwell in thee. Amen—Amen–Amen–Amen. Sym.

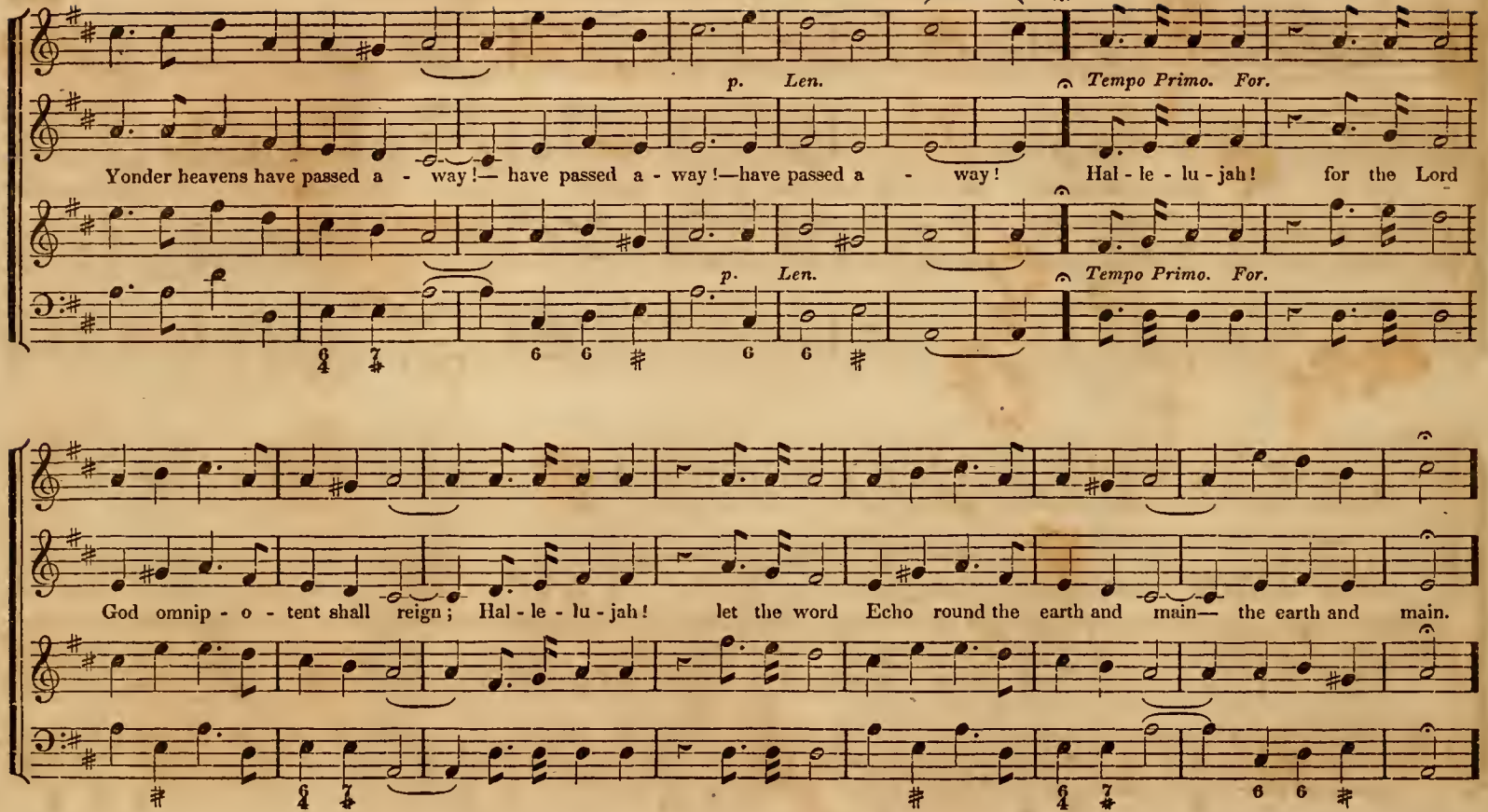
* From here to the Amen, a Treble Solo is written upon the same staff with the Alto.

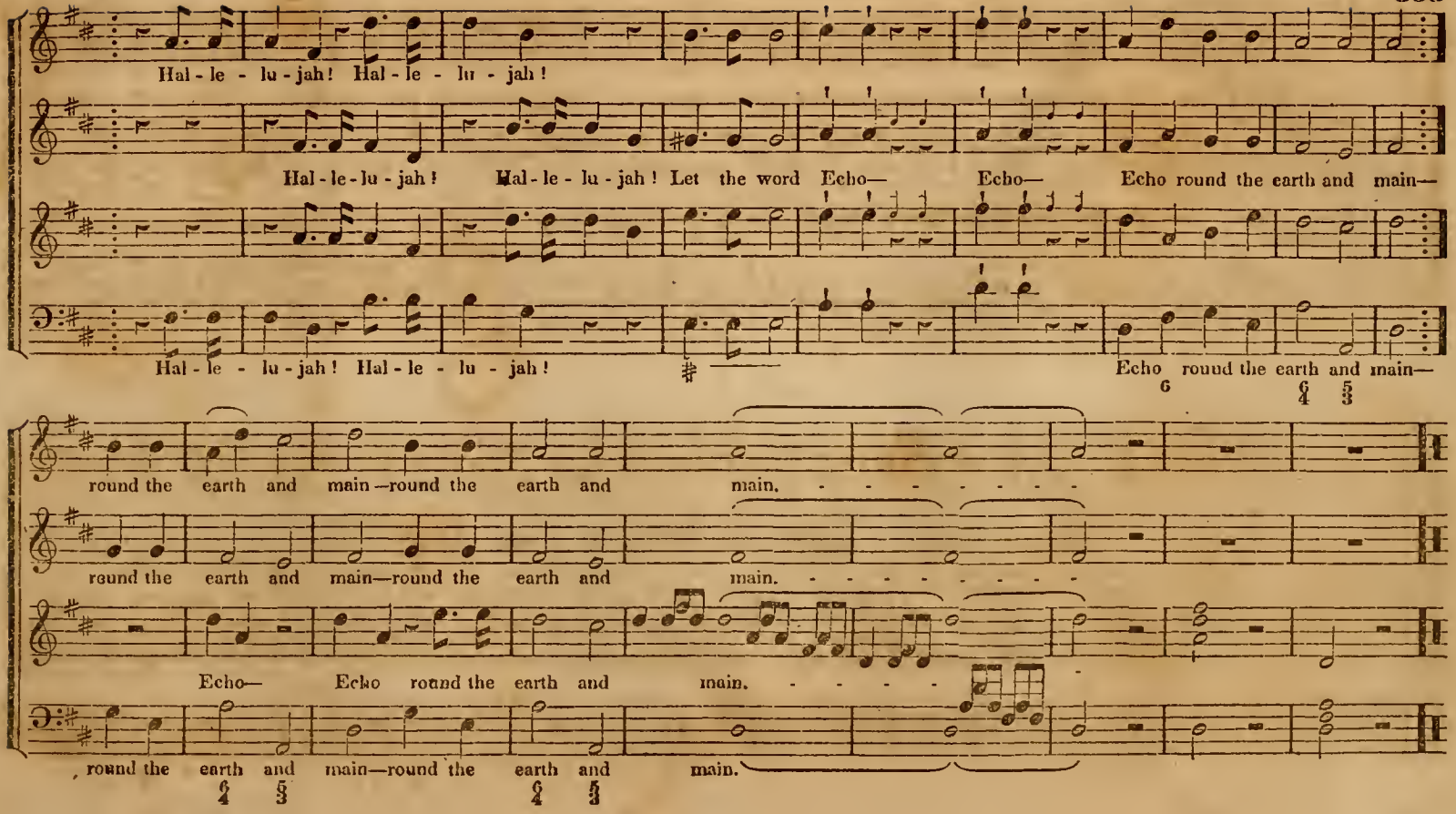
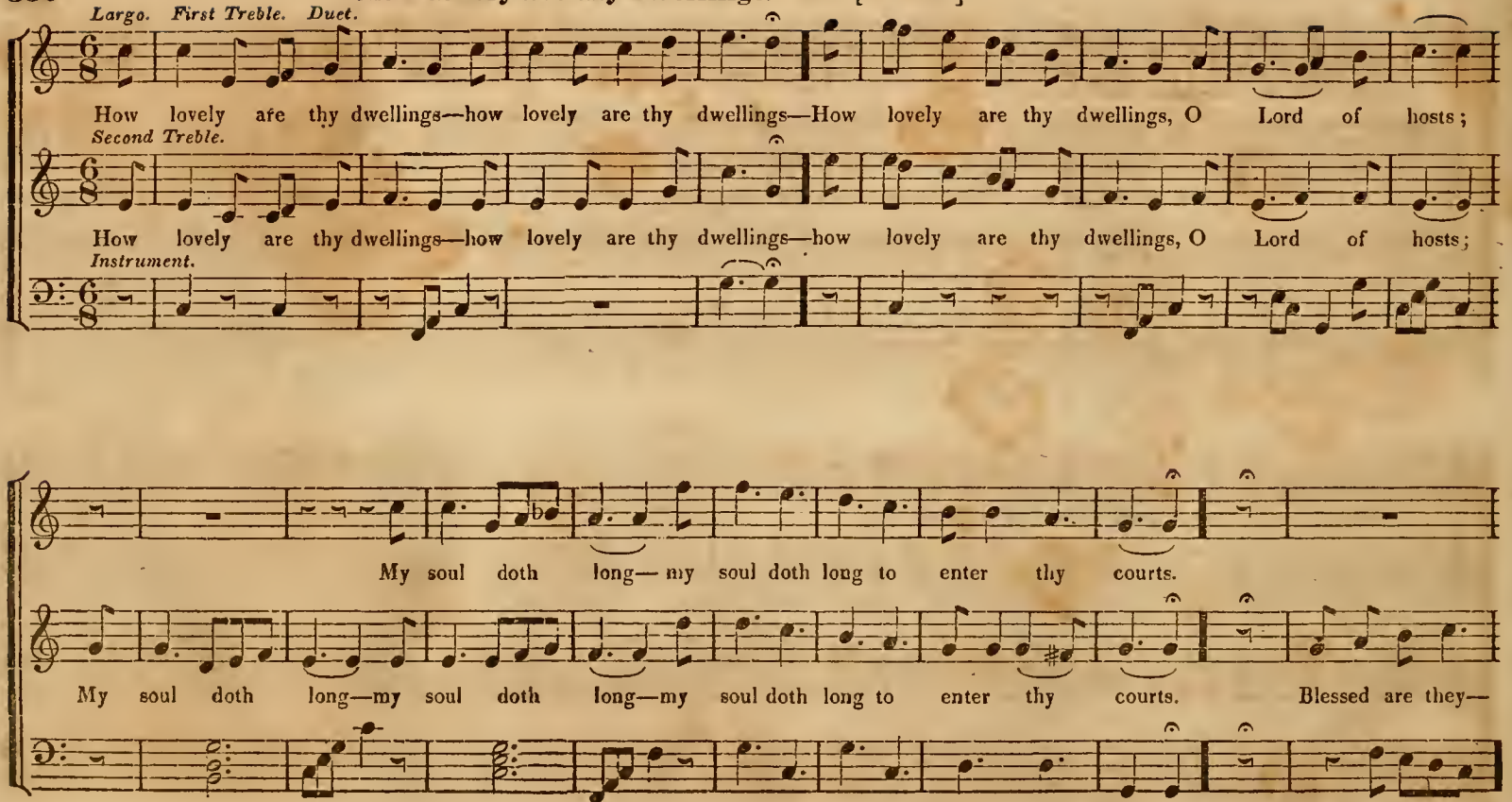

Second Treble. Solo.
How beautiful upon the mountains are the feet of him that bringeth good tidings, that publisheth peace ; That bringeth good tidings—good tidings of
Solo.
Instrument.
Chorus. Forte.
Alto. For.
good, that publisheth sal - va - tion ; that saith unto Zion, Thy God reigneth ! Thy God reigneth !
For.
For.

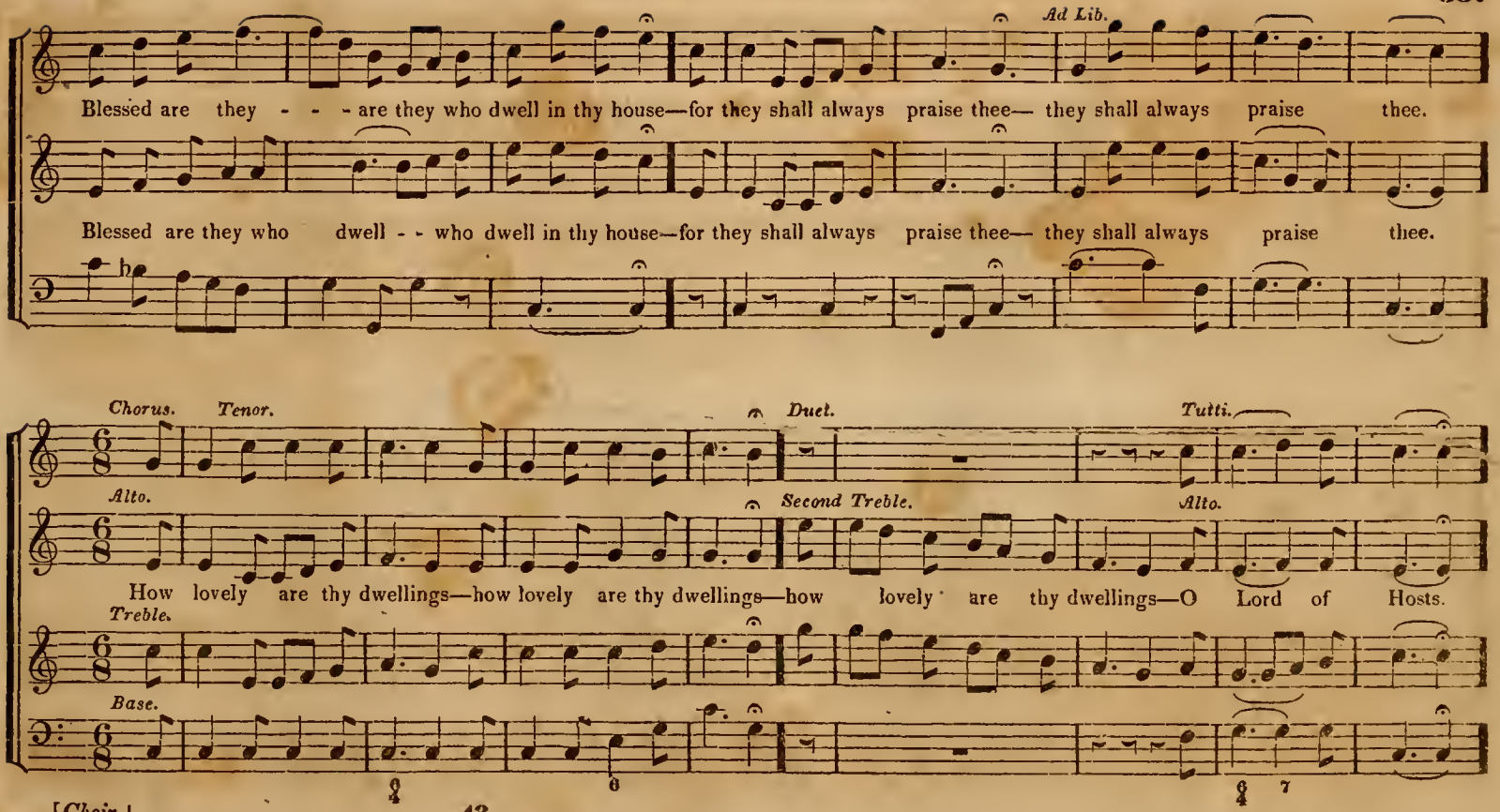

Solo.
Thy watchmen shall lift up the voice ; with the voice togeth - er shall they sing ; For they shall see eye to eye, when the Lord shall bring—shall bring again Zion—
Thy watchmen shall lift up the voice ; with the voice togeth - er shall they sing ; For they shall see eye to eye, when the Lord shall bring—shall bring again Zion—
Solo.
6
6
6
5
6 6
4 3
Chorus.
Solo.
f.f.
When the Lord shall bring—shall bring again Zion. Break forth into joy, Sing to - gether, ye waste places of Je - ru - sa - lem :
1st and 2d Treble. Solo.
f.f.
Unison.

Chorus.
ff.
For the Lord hath comforted—hath comforted his people, he - - - - hath redeemed Je - ru - salem— he hath redeemed Je - rusalem—
1st and 2d Treble. Solo.
ff.
Solo.
The Lord hath made bare his he - ly arm, in the eyes of all— of all nations.
he hath re - deemed Je - ru - sa-lem.
The Lord hath made bare his ho - ly arm, in the eyes of all— of all nations.
Solo.
6
6

Chorus.
mp.
f.f.
And all the ends—the ends of the earth shall see the salvation of our God— And all the ends of the earth shall see the sal - va - tion of
mp.
f.f.
Unison.
Chorus.
Chorus.
f.f.
Amen—Amen—
Amen—Amen— Amen— Amen.
our - - - God.
Amen—Amen—
Amen—Amen— Amen— Amen.
1st and 2d Treble. Solo.
Amen—Amen—
Solo.
Amen—Amen—
f.f.
A - - - - - - - - men.
A - - - - - - - - men—Amen— Amen— Amen.
Amen—Amen—
Amen—Amen— Amen— Amen

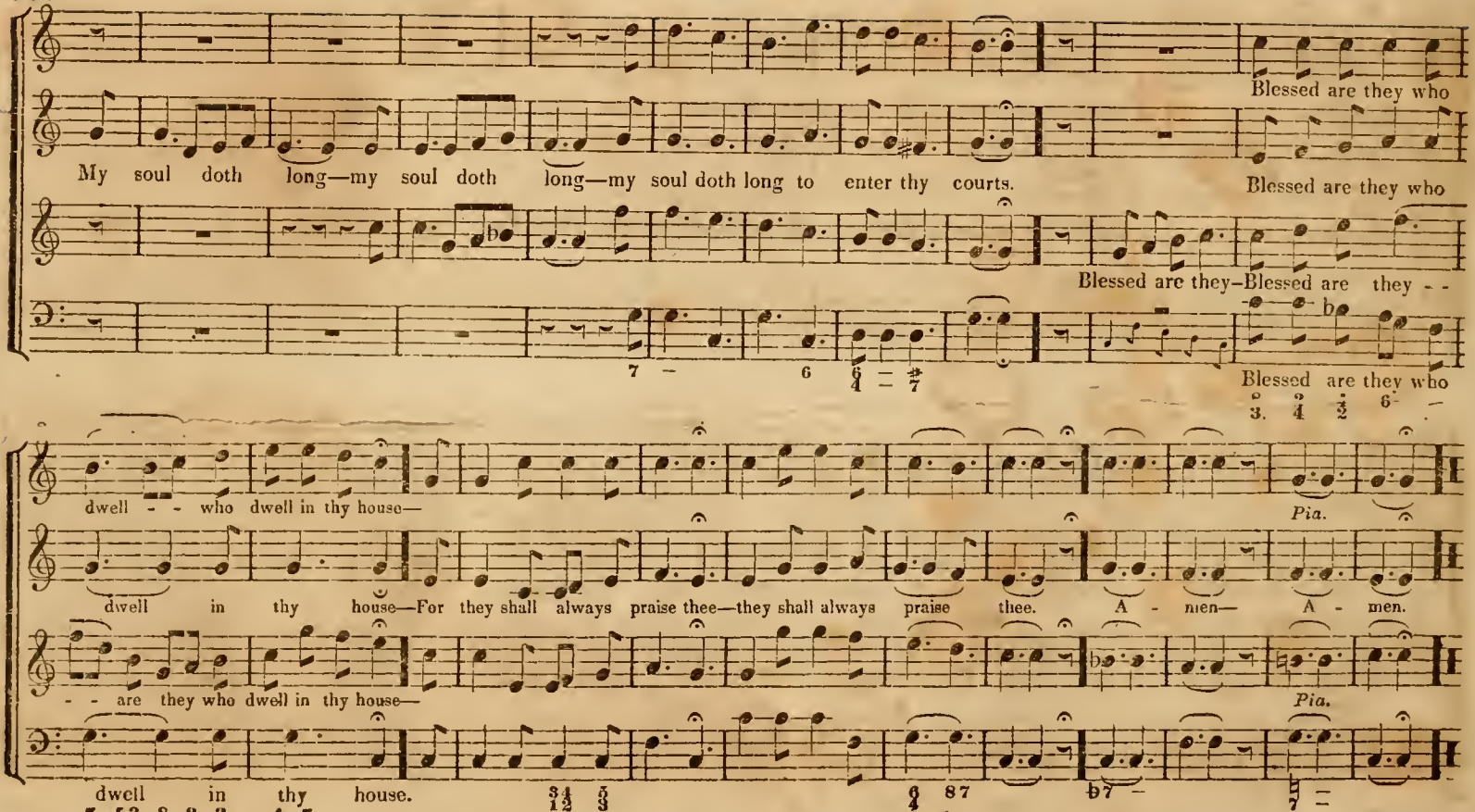

Allegro Spiritoso.
mp.
f.f.
Hark! the song of Ju - bi - lee, Loud as mighty thunders roar; Or the fulness of the sea, When it breaks upon the shore.
Ad Lib.
p.
f.
Tempo Primo.
See Je - ho - vahs banners furled! Sheathed his sword; he speaks—'tis done! Now the kingdoms of this world, Are the kingdoms

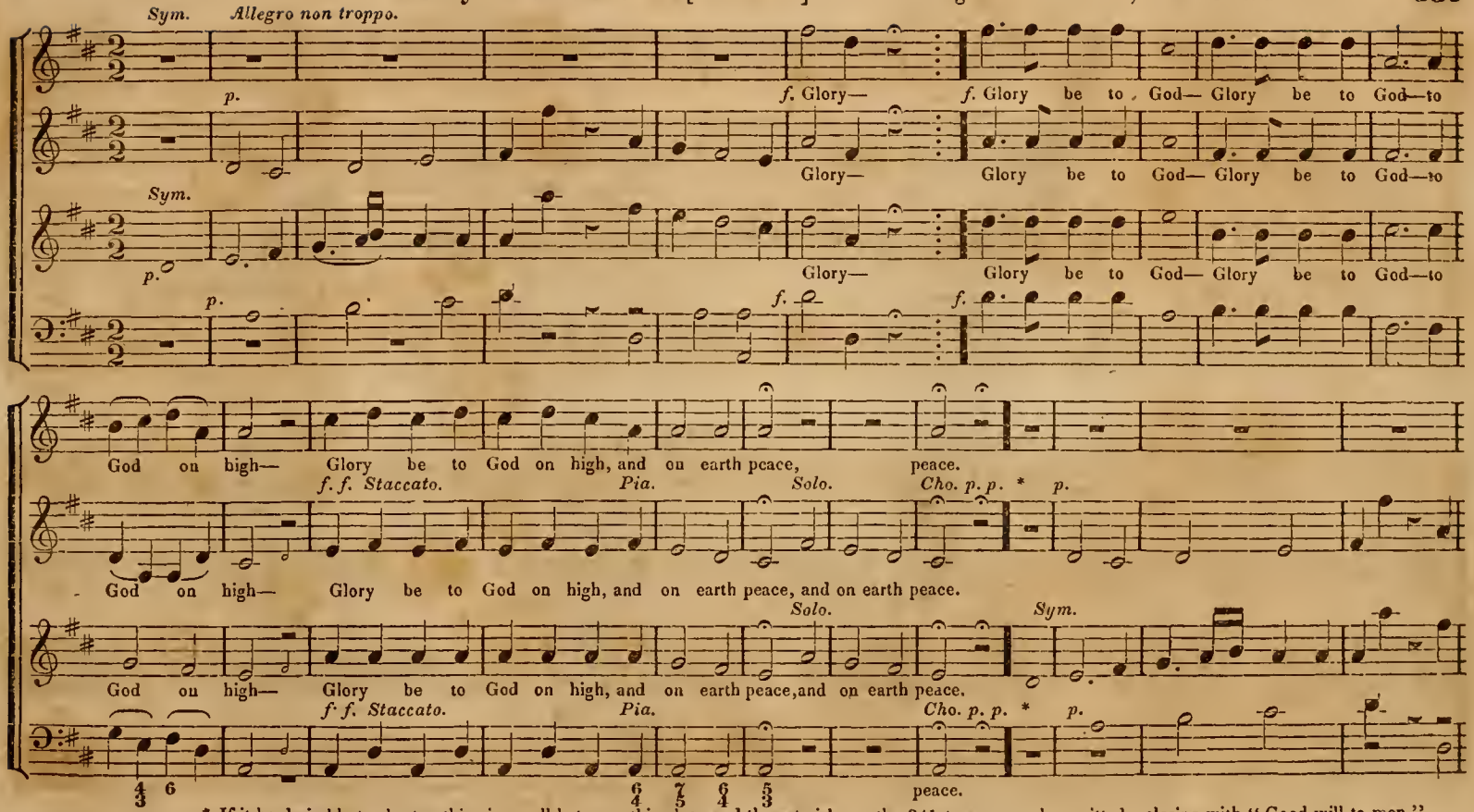

of his Son, Are the kingdoms of his Son.
He shall reign from
pole to pole, With supreme unbounded sway: He shall reign, when like a scroll, Yonder heavens have passed away! He shall reign, when like a scroll,


p. Len.
Tempo Primo. For.
Yonder heavens have passed a - way!— have passed a - way!—have passed a - way!
Hal - le - lu - jah! for the Lord
p. Len.
Tempo Primo. For.
God omnip - o - tent shall reign; Hal - le - lu - jah! let the word Echo round the earth and main— the earth and main.

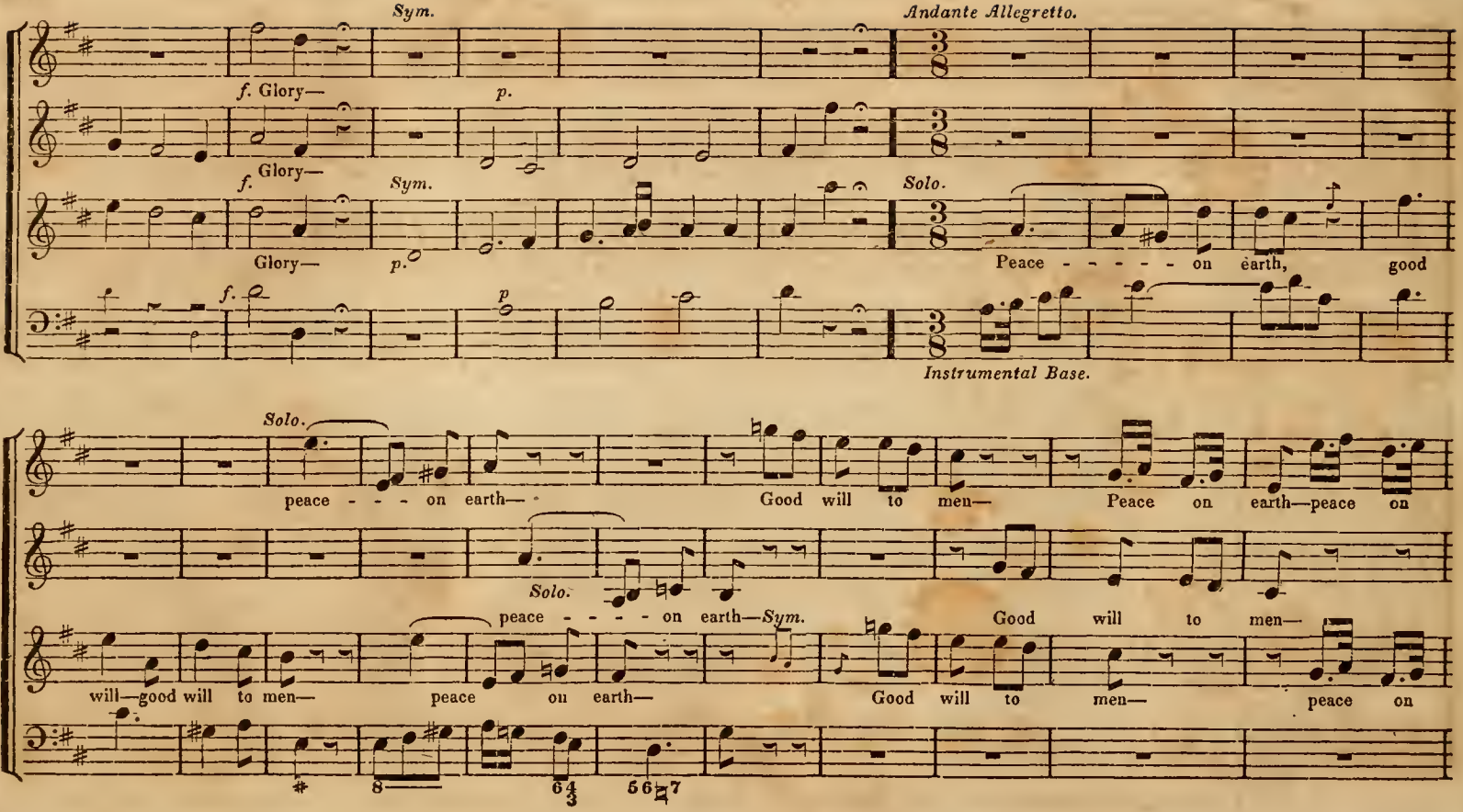

Hal - le - lu - jah! Hal - le - lu - jah!
Hal - le - lu - jah! Hal - le - lu - jah! Let the word Echo— Echo— Echo round the earth and main—
Hal - le - lu - jah! Hal - le - lu - jah!
Echo round the earth and main—
round the earth and main—round the earth and main.
round the earth and main—round the earth and main.
Echo— Echo round the earth and main.
round the earth and main—round the earth and main.

Largo. First Treble. Duet.
How lovely are thy dwellings—how lovely are thy dwellings—How lovely are thy dwellings, O Lord of hosts;
Second Treble.
How lovely are thy dwellings—how lovely are thy dwellings—how lovely are thy dwellings, O Lord of hosts;
Instrument.
My soul doth long— my soul doth long to enter thy courts.
My soul doth long—my soul doth long—my soul doth long to enter thy courts. Blessed are they—

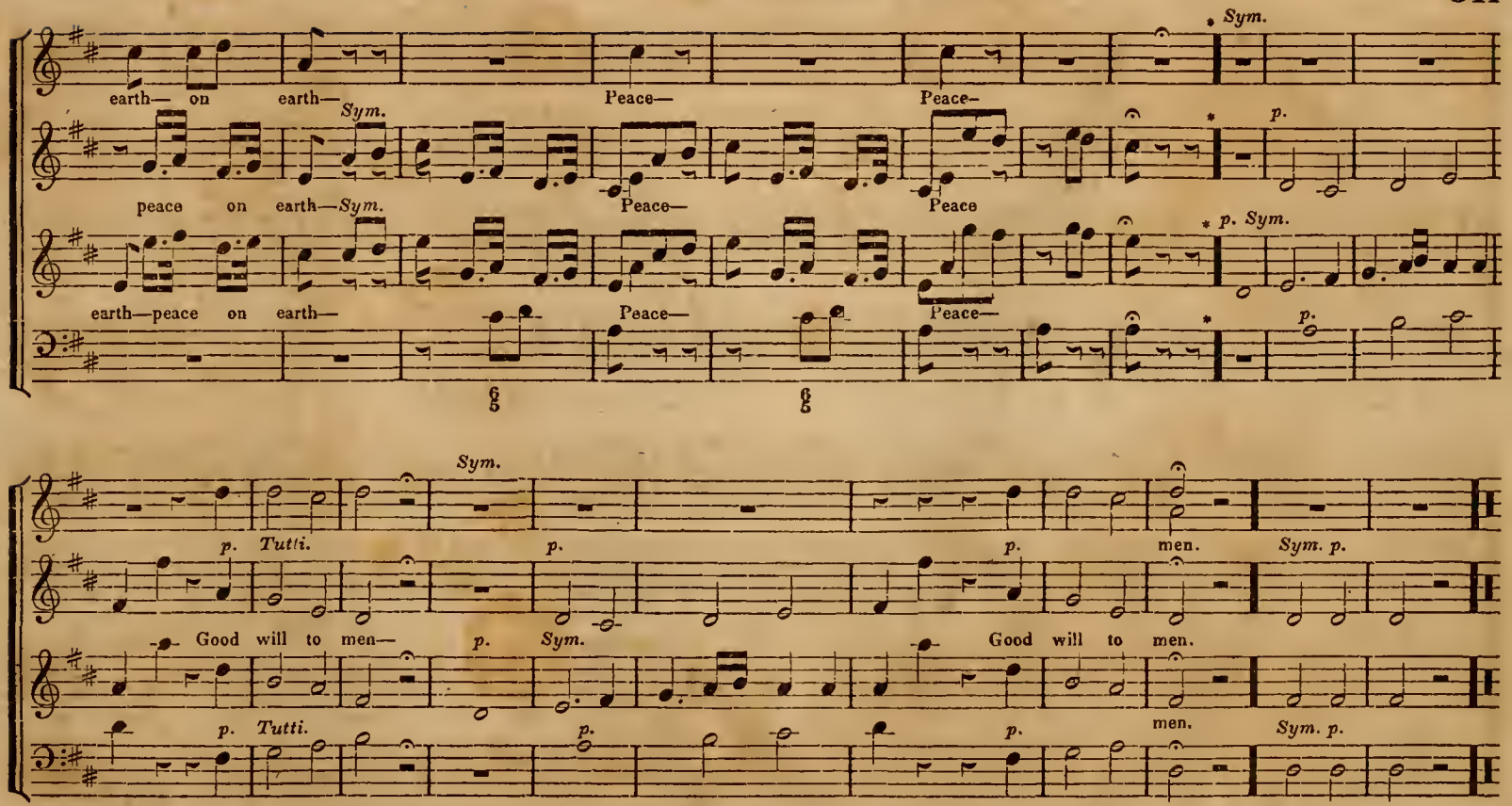

Ad Lib.
Blessed are they - - - are they who dwell in thy house—for they shall always praise thee— they shall always praise thee.
Blessed are they who dwell - - who dwell in thy house—for they shall always praise thee— they shall always praise thee.
Chorus.
Tenor.
Duet.
Tutti.
Alto.
Second Treble.
Alto.
How lovely are thy dwellings—how lovely are thy dwellings—how lovely are thy dwellings—O Lord of Hosts.
Treble.
Base.


Blessed are they who
My soul doth long—my soul doth long—my soul doth long to enter thy courts.
Blessed are they who
Blessed are they–Blessed are they - -
Blessed are they who
dwell - - who dwell in thy house—
Pia.
dwell in thy house—For they shall always praise thee—they shall always praise thee. A - men— A - men.
- - are they who dwell in thy house—
Pia.
dwell in thy house.



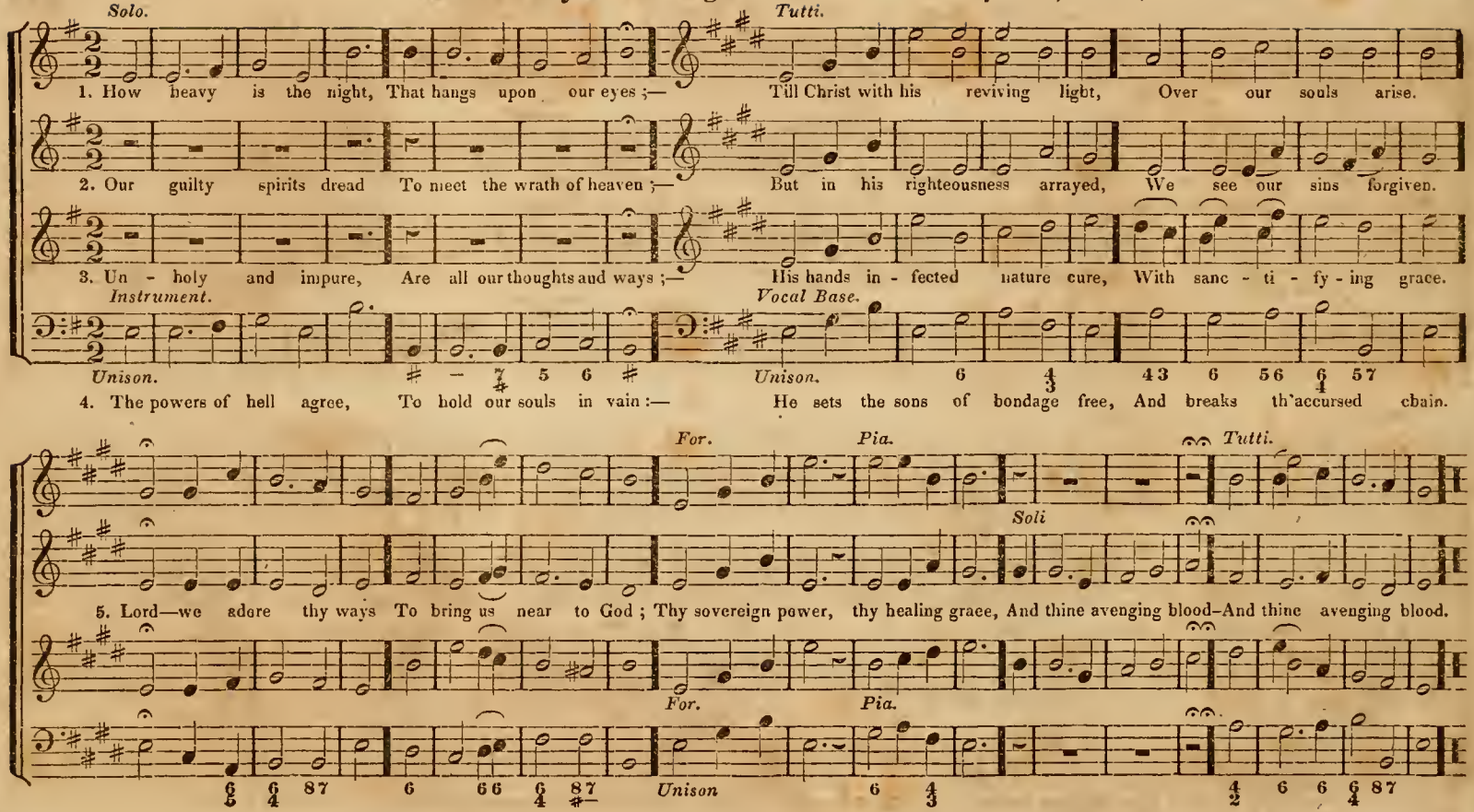
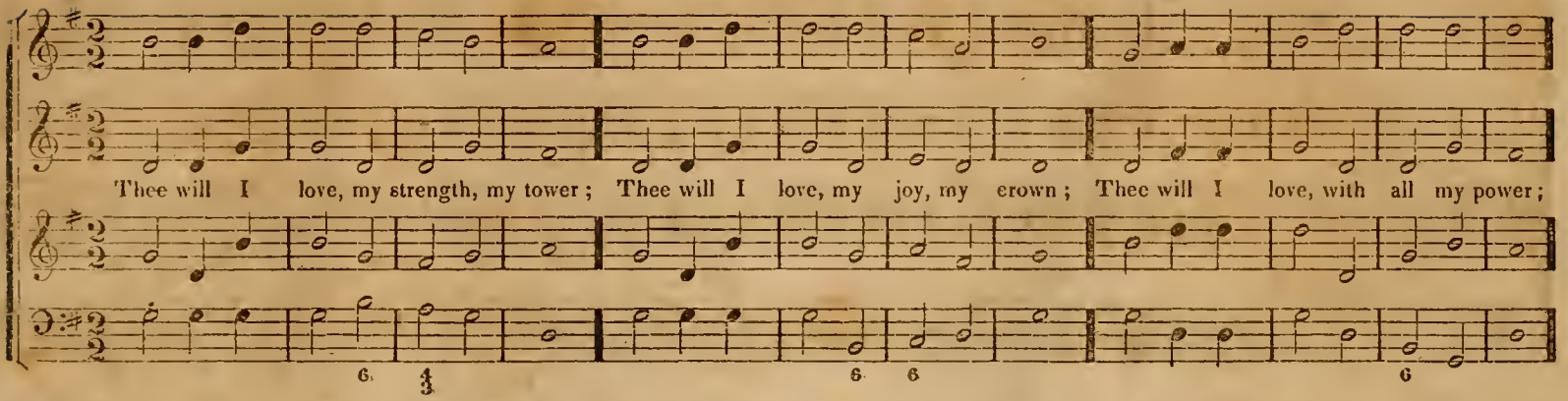
* If it be desirable to shorten this piece, all between this place and the asterisk, on the 341st page may be omitted—closing with "Good will to men."

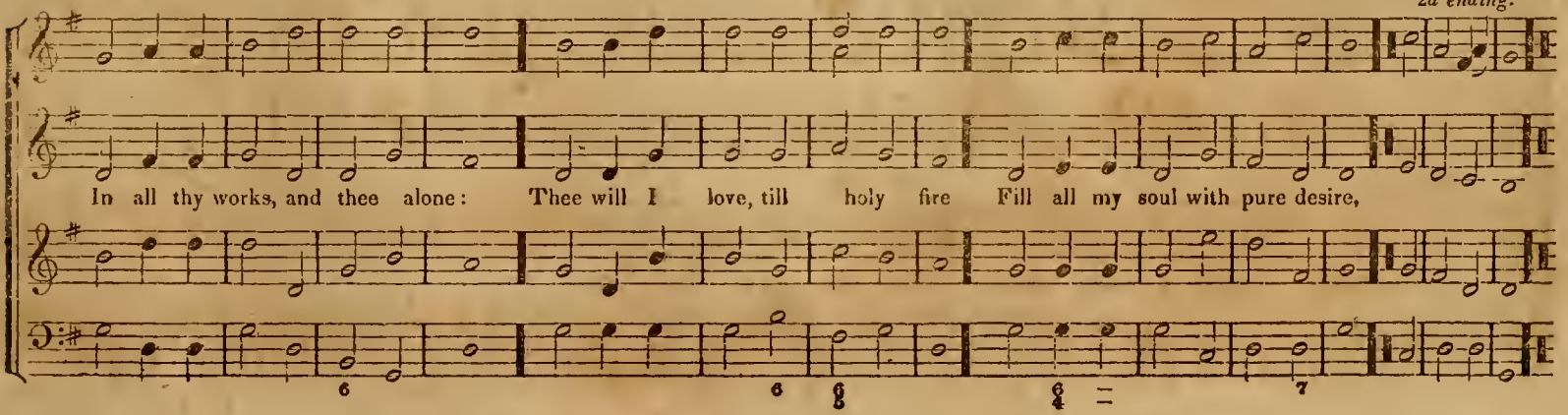
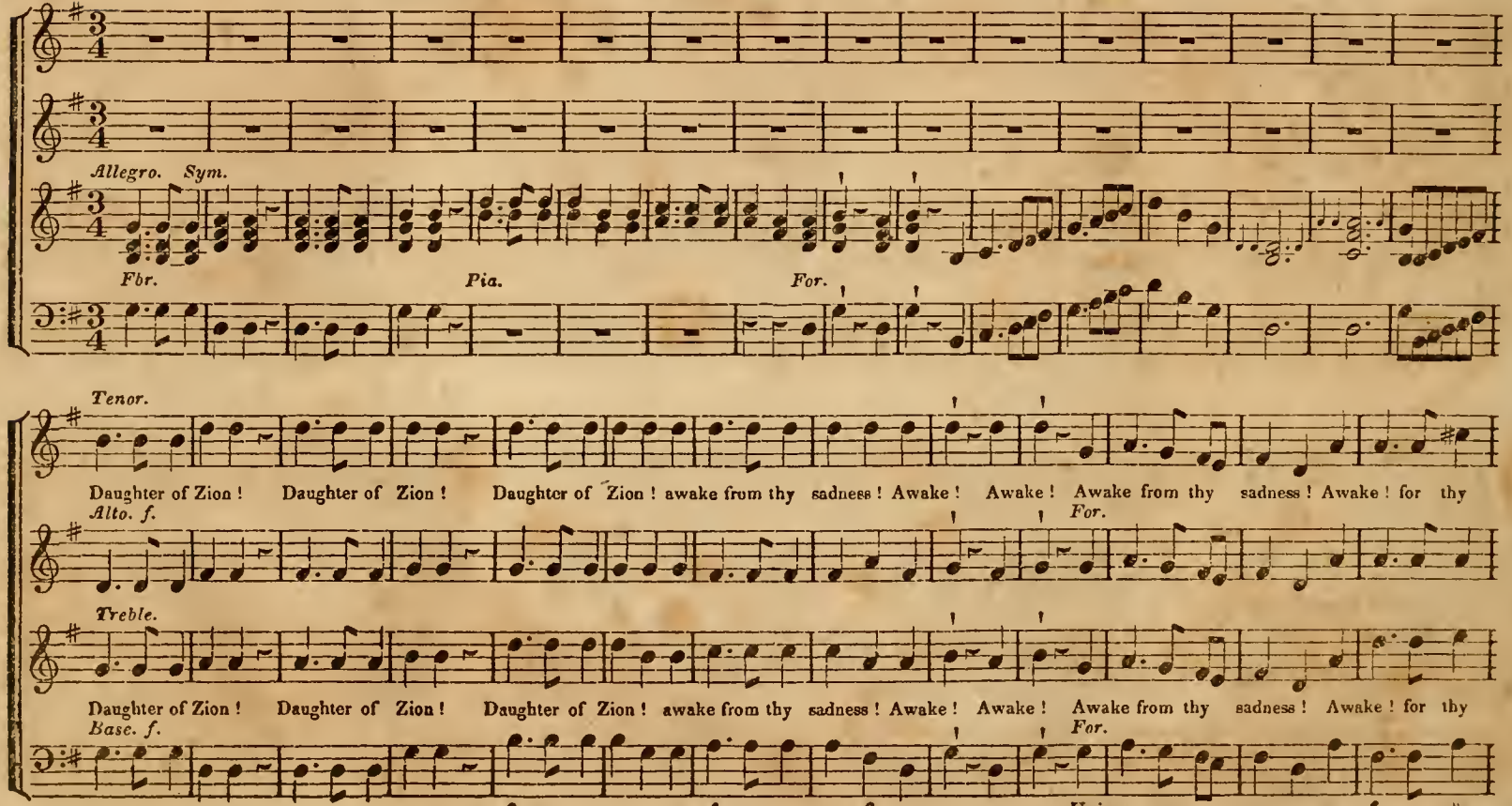

Sym.
Andante Allegretto.
f. Glory—
p.
f. Glory—
Sym.
Solo.
Glory—
p.
Peace - - - - - on earth, good
f.
p
Instrumental Base.
Solo.
peace - - - on earth—
Good will to men—
Peace on earth—peace on
Solo.
peace - - - - on earth—Sym.
Good will to men—
will—good will to men—
peace on earth—
Good will to men—
peace on
8
6 4 3
5 6 7

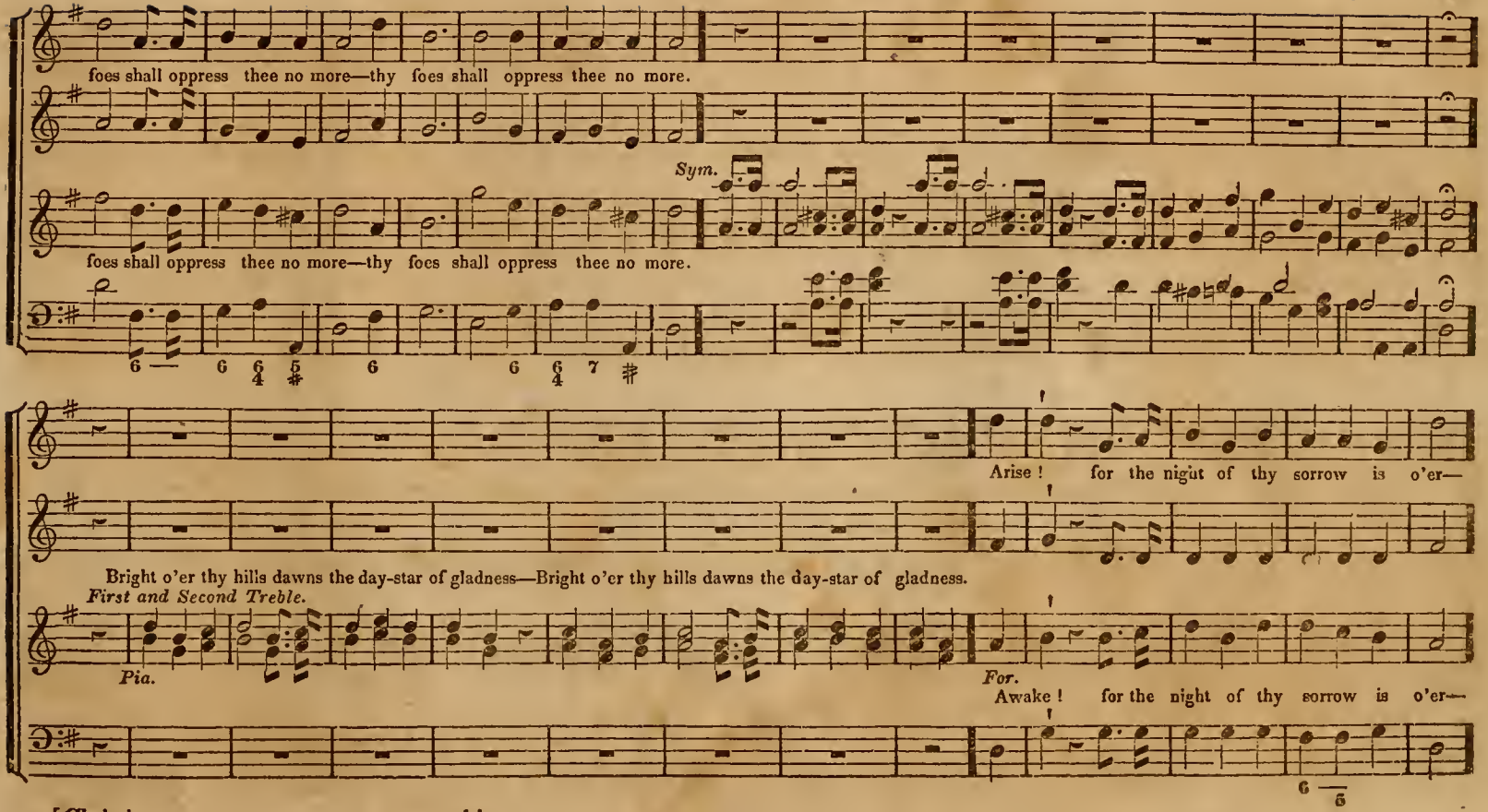


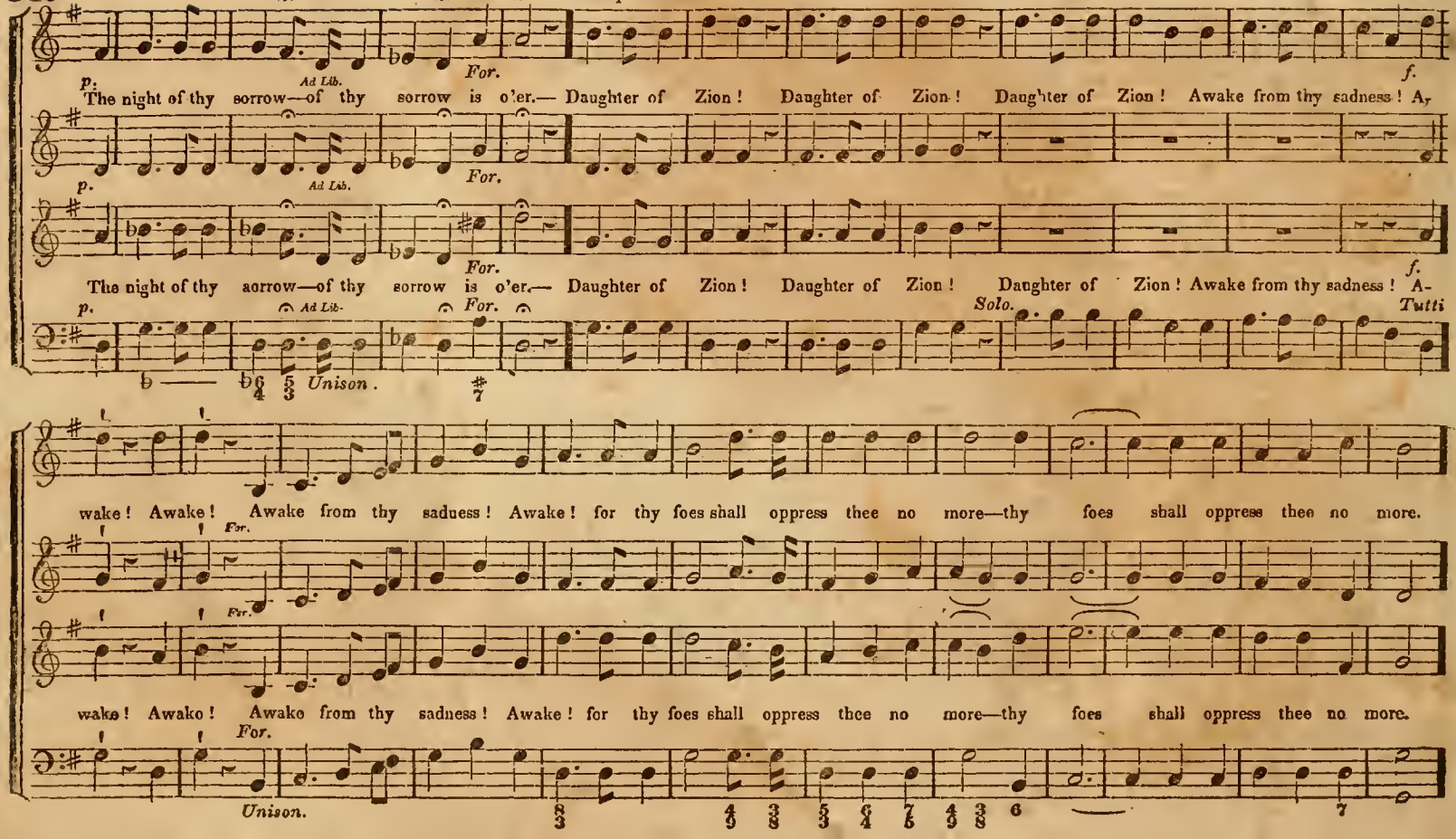
* Here introduce the first strain as far as the word "peace"—after which close with the following—"Good will to men."

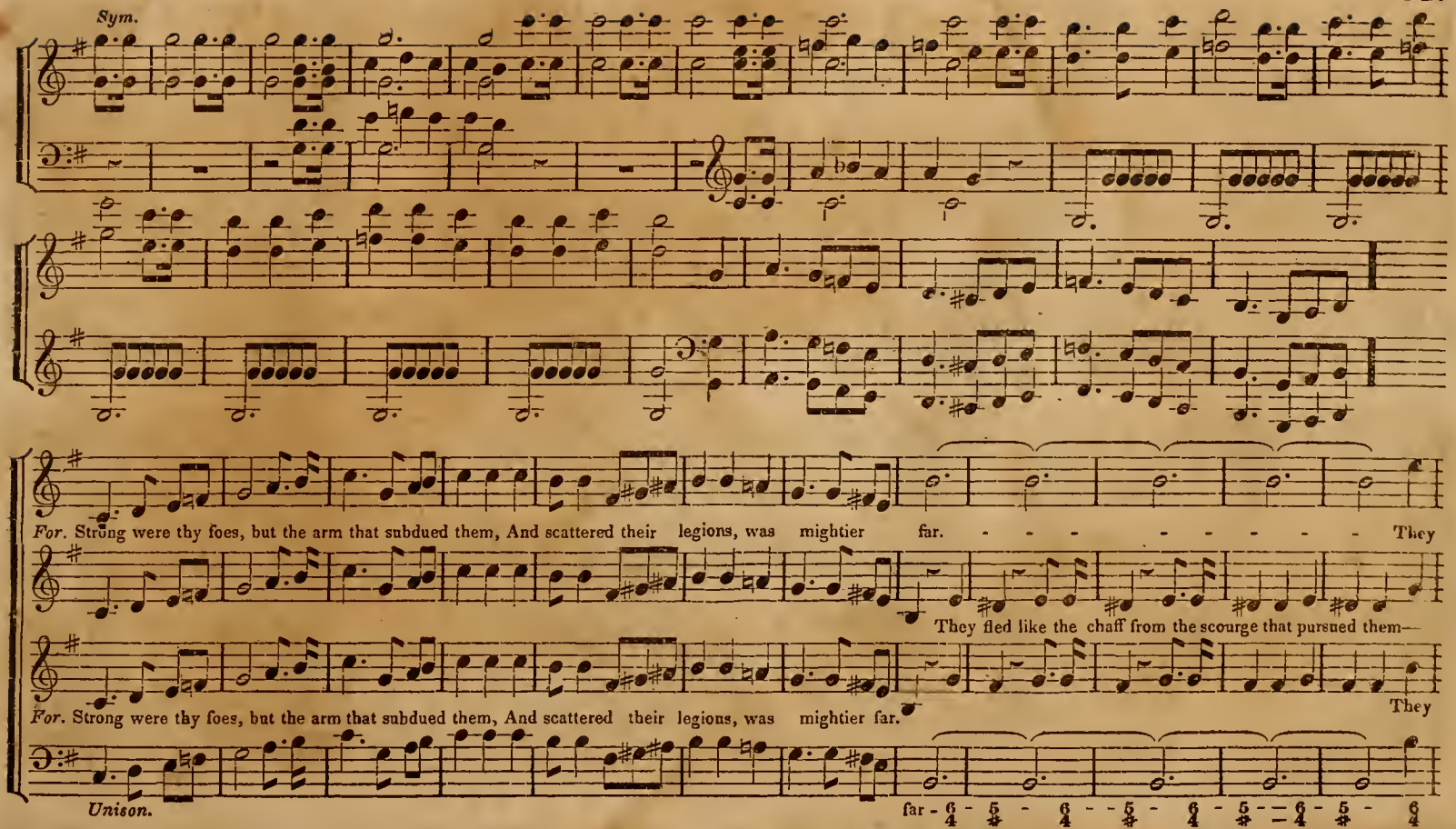
'How heavy is the night.'

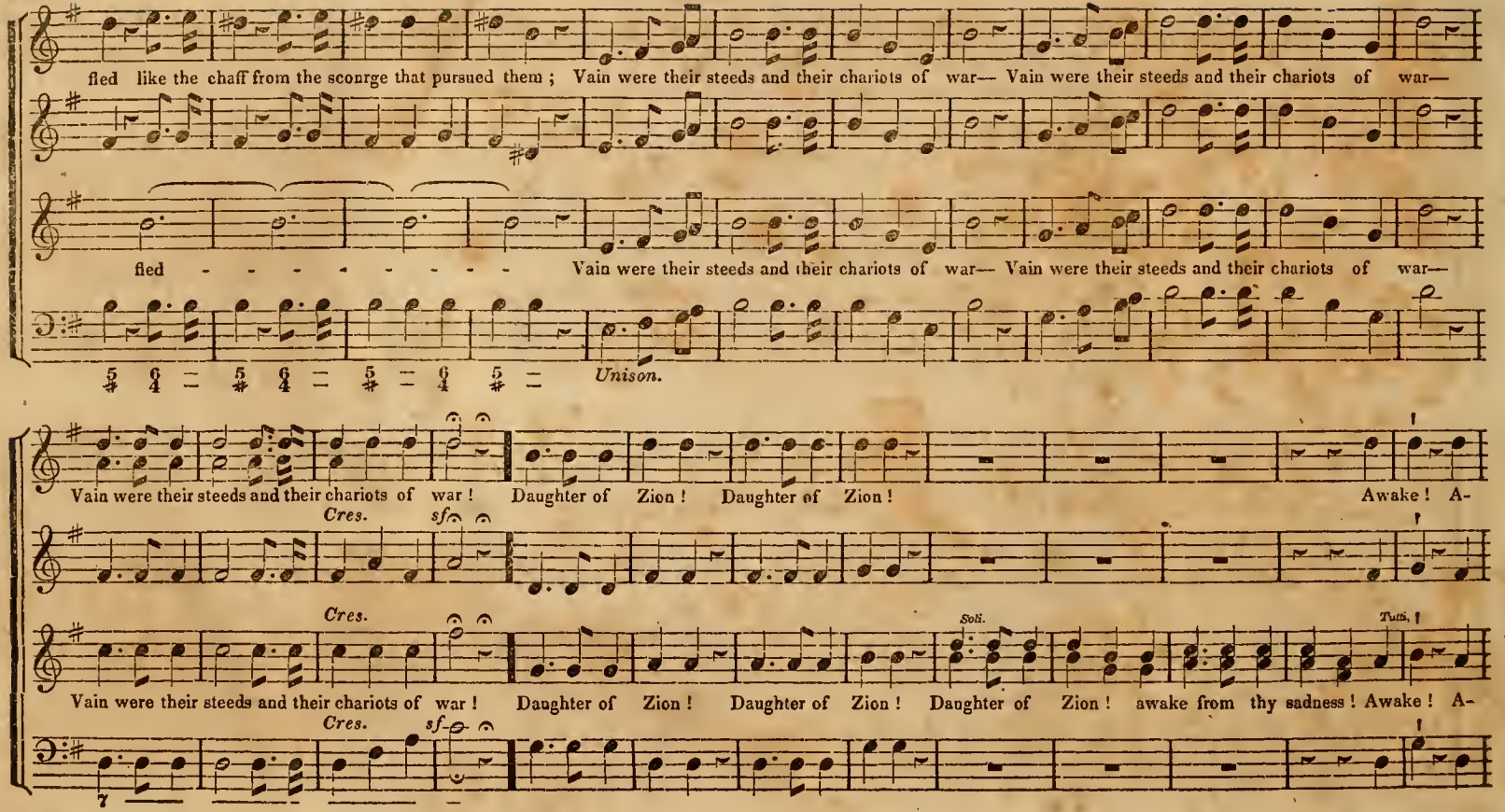
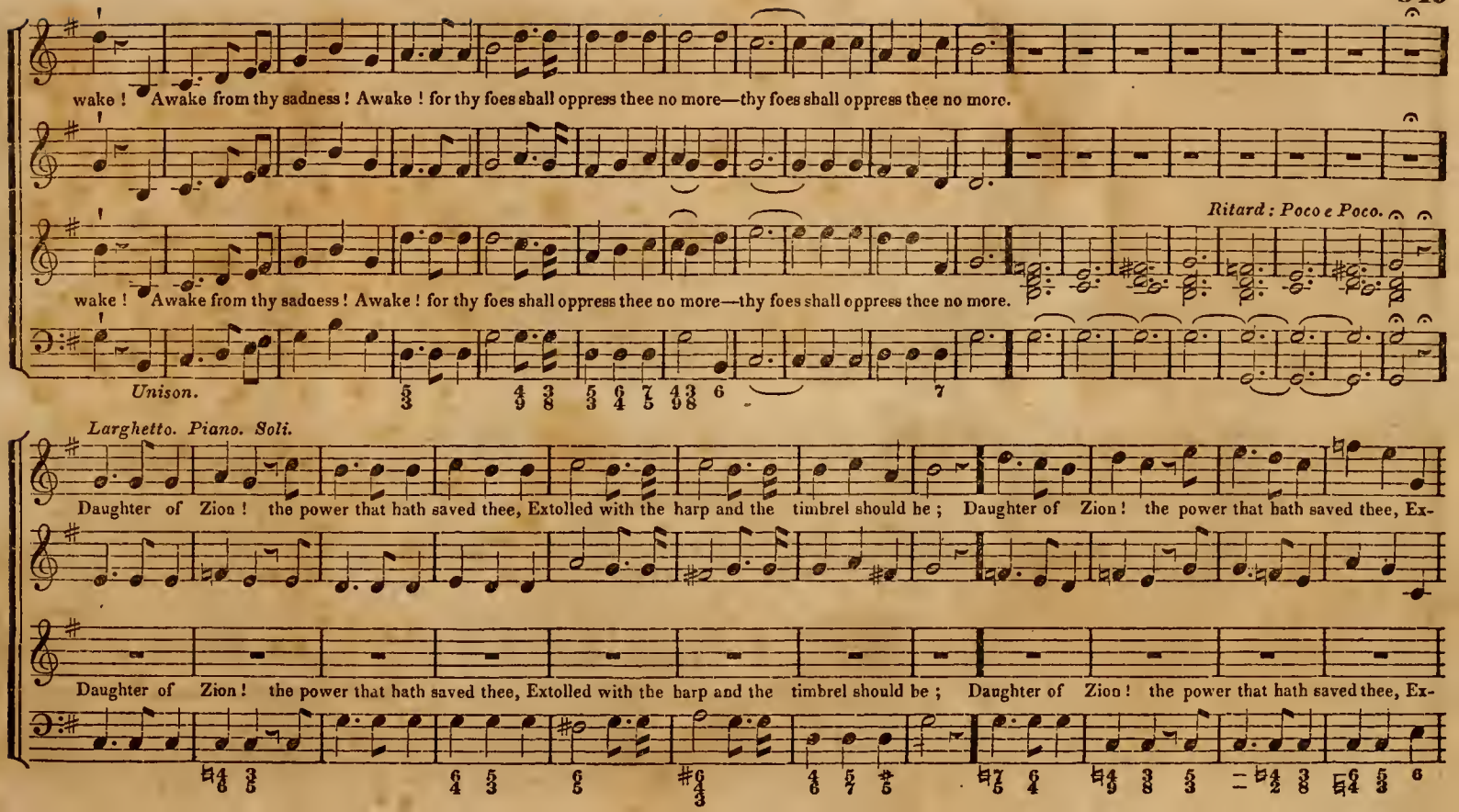
Hymn 98, Book 1, Dr. Watts.

Solo.
Tutti.
1. How heavy is the night, That hangs upon our eyes ;— Till Christ with his reviving light, Over our souls arise.
2. Our guilty spirits dread To meet the wrath of heaven ;— But in his righteousness arrayed, We see our sins forgiven.
3. Un - holy and impure, Are all our thoughts and ways ;— His hands in - fected nature cure, With sanc - ti - fy - ing grace.
Instrument.
Vocal Base.
Unison.
Unison.
4. The powers of hell agree, To hold our souls in vain :— He sets the sons of bondage free, And breaks th'accursed chain.
For.
Pia.
Tutti.
Soli
5. Lord—we adore thy ways To bring us near to God ; Thy sovereign power, thy healing grace, And thine avenging blood—And thine avenging blood.
For.
Pia.
Unison

Thee will I love, my strength, my tower; Thee will I love, my joy, my crown; Thee will I love, with all my power;

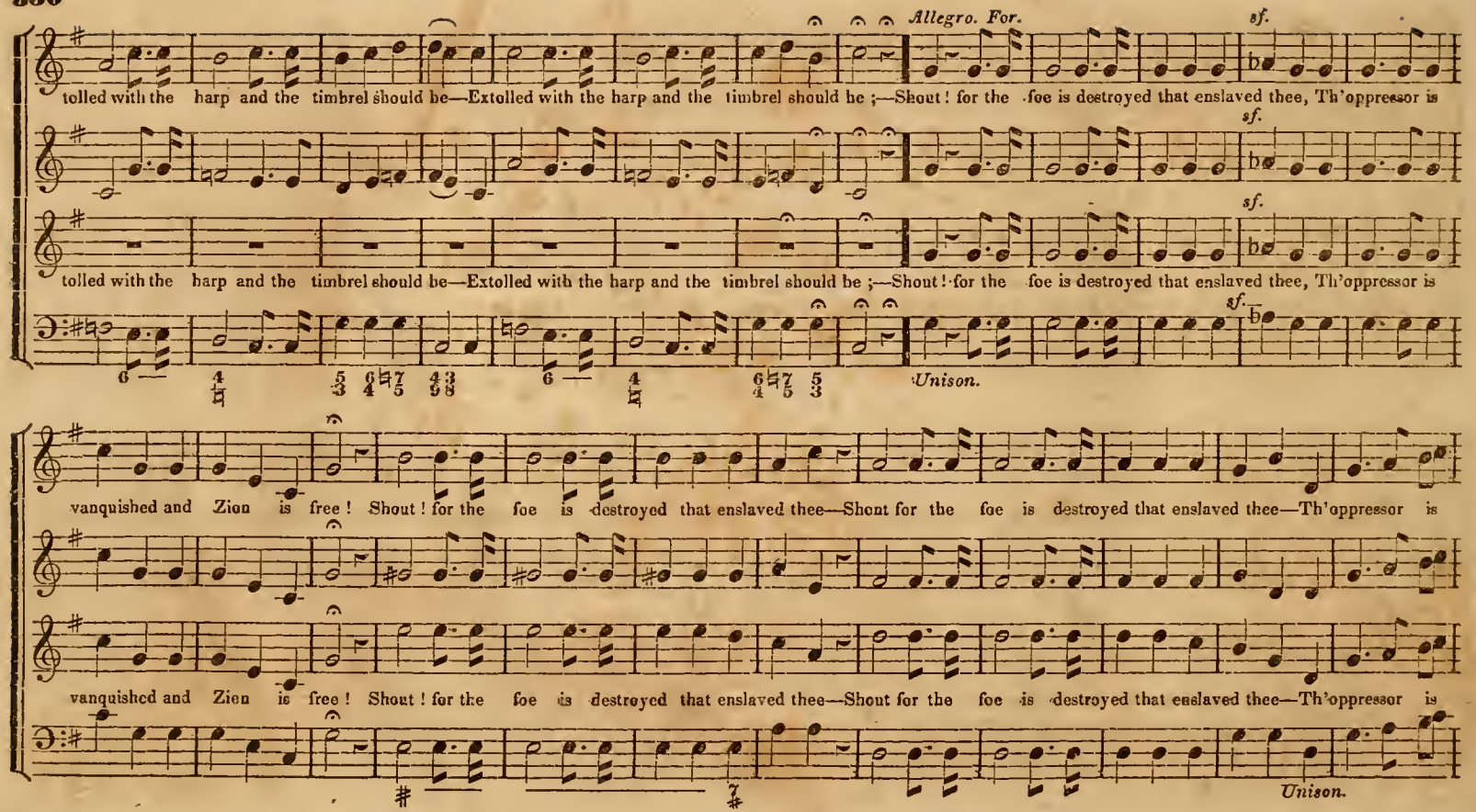
2d ending.

In all thy works, and thee alone: Thee will I love, till holy fire Fill all my soul with pure desire,

Allegro. Sym.
Fbr.
Pia.
For.
Tenor.
Daughter of Zion! Daughter of Zion! Daughter of Zion! awake from thy sadness! Awake! Awake! Awake from thy sadness! Awake! for thy
Alto. f.
For.
Treble.
Daughter of Zion! Daughter of Zion! Daughter of Zion! awake from thy sadness! Awake! Awake! Awake from thy sadness! Awake! for thy
Base. f.
For.
6
4/3
6
Unison
6

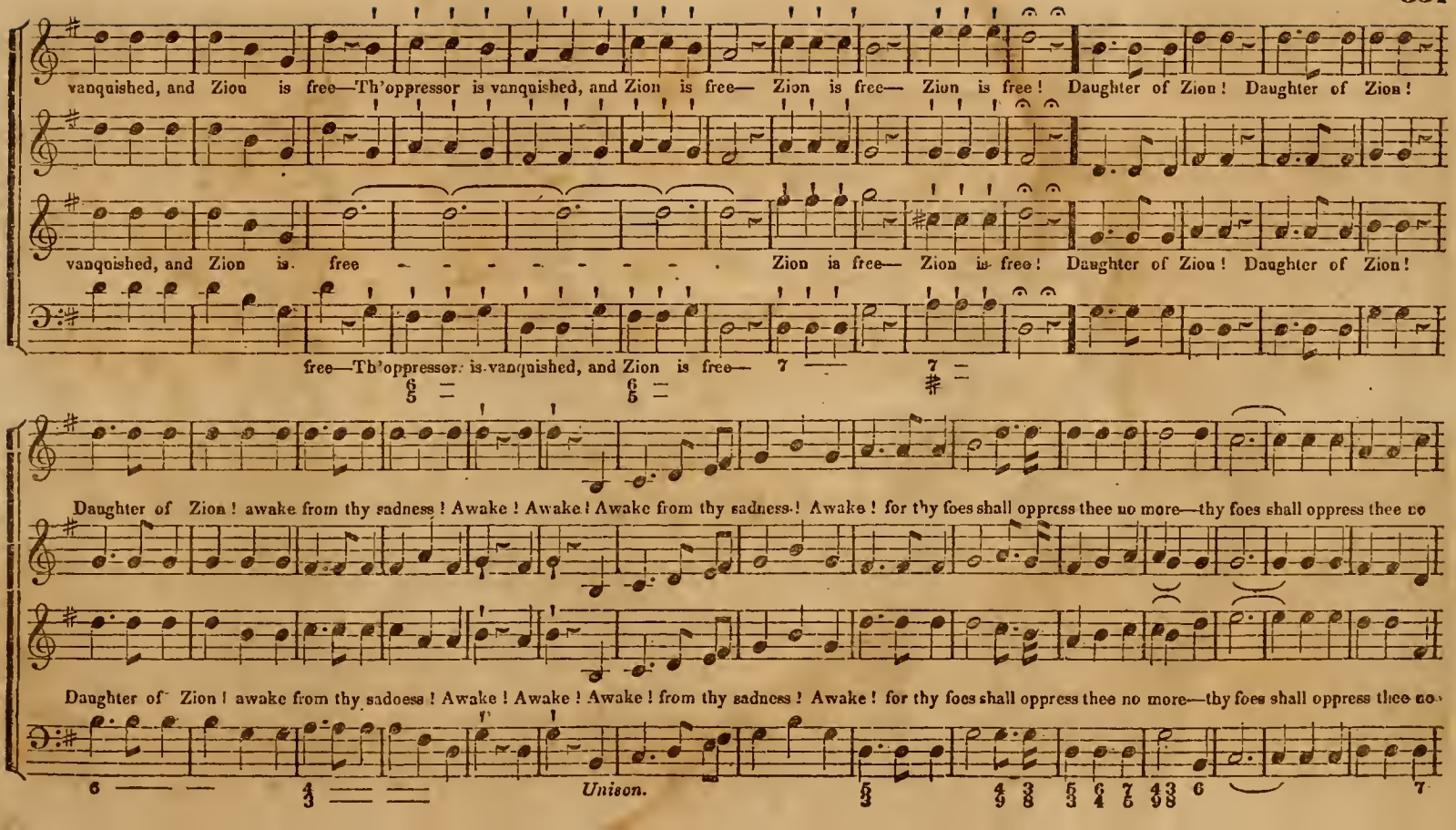

foes shall oppress thee no more—thy foes shall oppress thee no more.
Sym.
foes shall oppress thee no more—thy foes shall oppress thee no more.
Arise! for the night of thy sorrow is o'er—
Bright o'er thy hills dawns the day-star of gladness—Bright o'er thy hills dawns the day-star of gladness.
First and Second Treble.
Pia.
For.
Awake! for the night of thy sorrow is o'er—


Tempo Primo.
Solo.
Tutti.
p.
Ad Lib.
For.
f.
The night of thy sorrow—of thy sorrow is o'er.— Daughter of Zion! Daughter of Zion! Daughter of Zion! Awake from thy sadness! A-
Unison.
wake! Awake! Awake from thy sadness! Awake! for thy foes shall oppress thee no more—thy foes shall oppress thee no more.


Sym.
For. Strong were thy foes, but the arm that subdued them, And scattered their legions, was mightier far. - - - - - - - - - They
They fled like the chaff from the scourge that pursued them—
For. Strong were thy foes, but the arm that subdued them, And scattered their legions, was mightier far.
They
Unison.
far - 6/4 5/♯ - 6/4 - 5/♯ - 6/4 - 5/♯ - 6/4 - 5/♯ - 6/4


fled like the chaff from the sconrge that pursued them ; Vain were their steeds and their chariots of war— Vain were their steeds and their chariots of war—
fled - - - - - - - - - Vain were their steeds and their chariots of war— Vain were their steeds and their chariots of war—
Unison.
Vain were their steeds and their chariots of war ! Daughter of Zion ! Daughter of Zion ! Awake ! A-
Cres.
sf
Cres.
Soli.
Tutti.
Vain were their steeds and their chariots of war ! Daughter of Zion ! Daughter of Zion ! Daughter of Zion ! awake from thy sadness ! Awake ! A-
Cres.
sf

wake ! Awake from thy sadness ! Awake ! for thy foes shall oppress thee no more—thy foes shall oppress thee no more.
Ritard : Poco e Poco.
wake ! Awake from thy sadness ! Awake ! for thy foes shall oppress thee no more—thy foes shall oppress thee no more.
Unison.
Larghetto. Piano. Soli.
Daughter of Zion ! the power that hath saved thee, Extolled with the harp and the timbrel should be ; Daughter of Zion ! the power that hath saved thee, Ex-
Daughter of Zion ! the power that hath saved thee, Extolled with the harp and the timbrel should be ; Daughter of Zion ! the power that hath saved thee, Ex-


Allegro. For.
sf.
tolled with the harp and the timbrel should be—Extolled with the harp and the timbrel should be ;—Shout ! for the foe is destroyed that enslaved thee, Th'oppressor is
sf.
tolled with the harp and the timbrel should be—Extolled with the harp and the timbrel should be ;—Shout ! for the foe is destroyed that enslaved thee, Th'oppressor is
sf.
Unison.
vanquished and Zion is free ! Shout ! for the foe is destroyed that enslaved thee—Shout for the foe is destroyed that enslaved thee—Th'oppressor is
vanquished and Zion is free ! Shout ! for the foe is destroyed that enslaved thee—Shout for the foe is destroyed that enslaved thee—Th'oppressor is
Unison.


vanquished, and Zion is free—Th'oppressor is vanquished, and Zion is free— Zion is free— Zion is free! Daughter of Zion! Daughter of Zion!
vanquished, and Zion is free - - - - - - - - - Zion is free— Zion is free! Daughter of Zion! Daughter of Zion!
free—Th'oppressor is vanquished, and Zion is free—
Daughter of Zion! awake from thy sadness! Awake! Awake! Awake from thy sadness! Awake! for thy foes shall oppress thee no more—thy foes shall oppress thee no
Daughter of Zion! awake from thy sadness! Awake! Awake! Awake! from thy sadness! Awake! for thy foes shall oppress thee no more—thy foes shall oppress thee no
Unison.

more. Awake ! Awake ! Awake ! for thy foes shall oppress thee no more—shall oppress thee no more—thy foes shall oppress thee no more—no more—no more—no more.

more. Awake ! Awake ! Awake ! for thy foes shall oppress thee no more—shall oppress thee no more—thy foes shall oppress thee no more—no more—no more—no more.

Unison. *Unison.*

TOPSFIELD. L. M. [Chant.]

1. Ye christian heroes, go, proclaim Salvation in Immanuel's name ; To distant climes the tidings bear, And plant the rose of Sharon there.

2. He'll shield you with a wall of fire— With holy zeal your hearts inspire ; Bid raging winds their fury cease, And calm the savage breast to peace.

MIDDLETON. L. M.

I. A. Keller

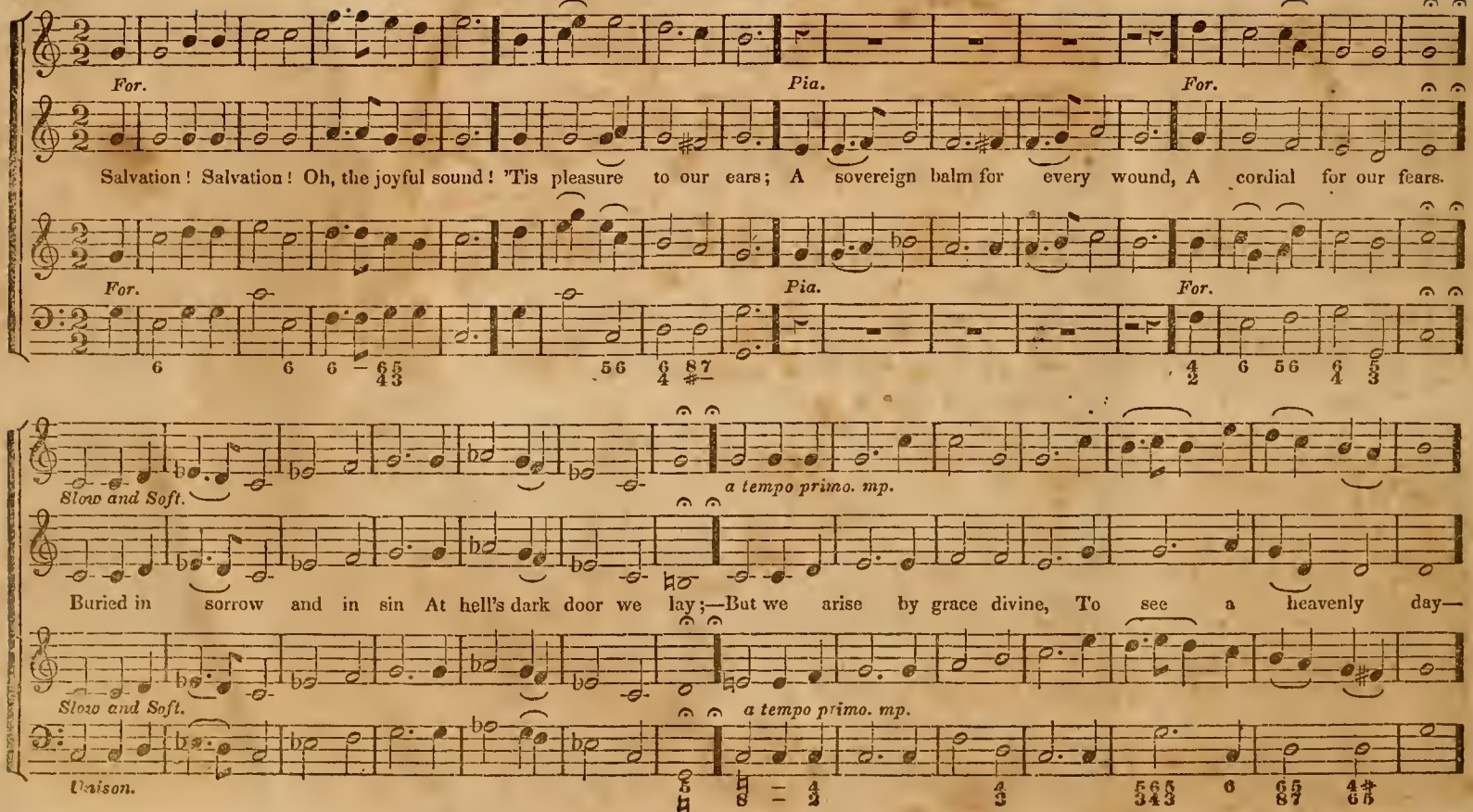
O God, my Father and my King, Of all I have, or hope, the spring! Send down thy spirit from above, And fill my heart with heavenly love.

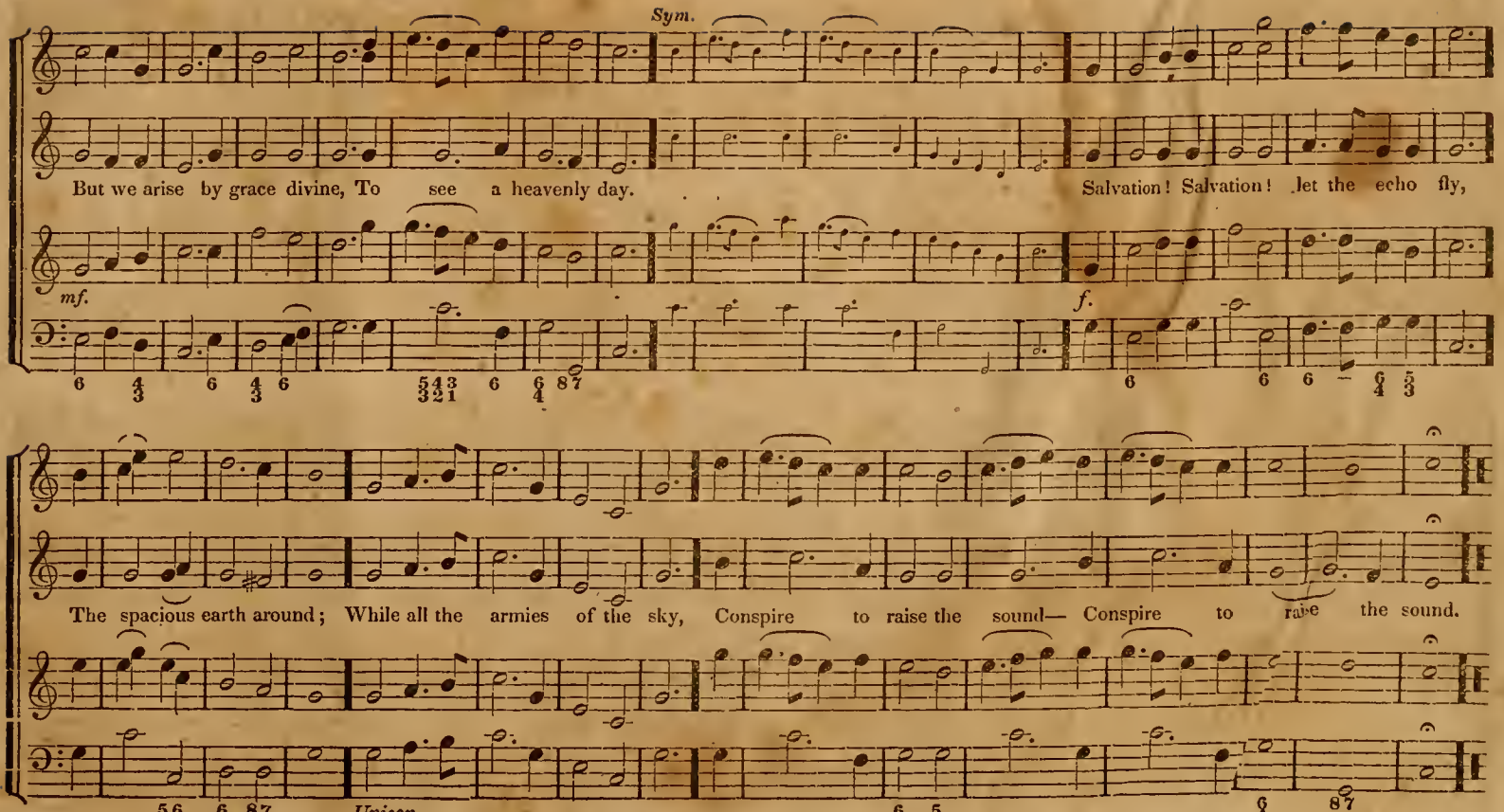
Slow.

CALVARY. 8s, 7s & 4.

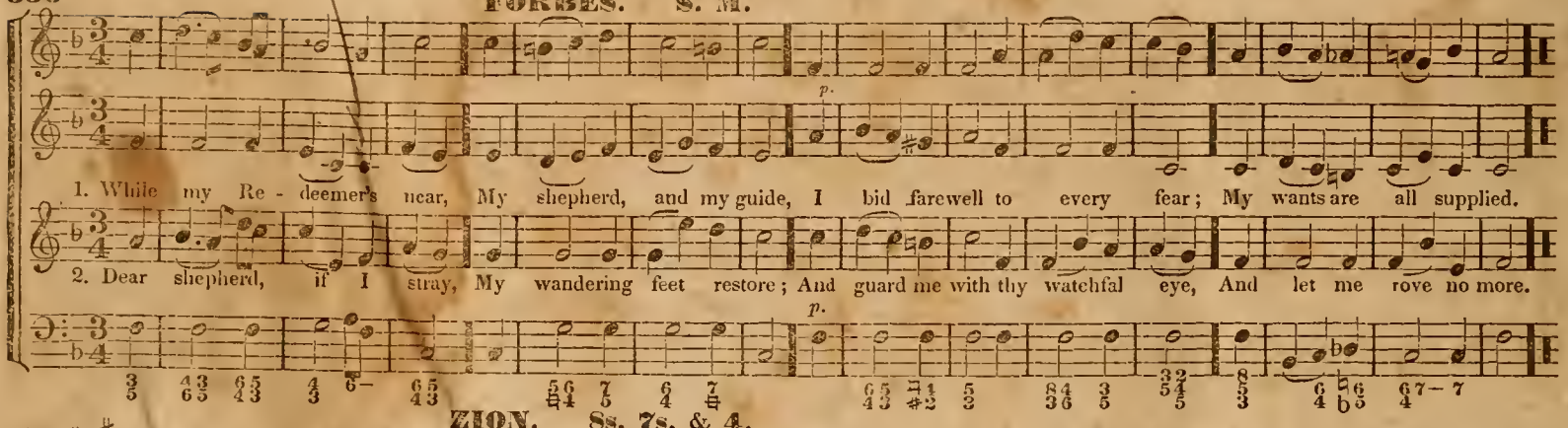
Words by Geo. E. Head.

1. Hark! from yonder cross arise Notes of sadness—Jesus dies! On the cross the Lord of lords, Love for guilty man records; Sinner, sinner, Hear your dying Saviour's words.

2. Mortal! for your guilt I die, Guilt that dared your God defy; Blood for blood I freely give; Death I taste that you may live; Will you, sinner, Free salvation now receive.

For.
Pia.
For.
Salvation! Salvation! Oh, the joyful sound! 'Tis pleasure to our ears; A sovereign balm for every wound, A cordial for our fears.
For.
Pia.
For.
Slow and Soft.
a tempo primo. mp.
Buried in sorrow and in sin At hell's dark door we lay;—But we arise by grace divine, To see a heavenly day—
Slow and Soft.
a tempo primo. mp.
Unison.


Sym.
But we arise by grace divine, To see a heavenly day.
Salvation! Salvation! let the echo fly,
mf.
f.
The spacious earth around; While all the armies of the sky, Conspire to raise the sound— Conspire to raise the sound.
Unison.

FORBES. S. M.


1. While my Re - deemer's near, My shepherd, and my guide, I bid farewell to every fear; My wants are all supplied.
2. Dear shepherd, if I stray, My wandering feet restore; And guard me with thy watchful eye, And let me rove no more.
p.

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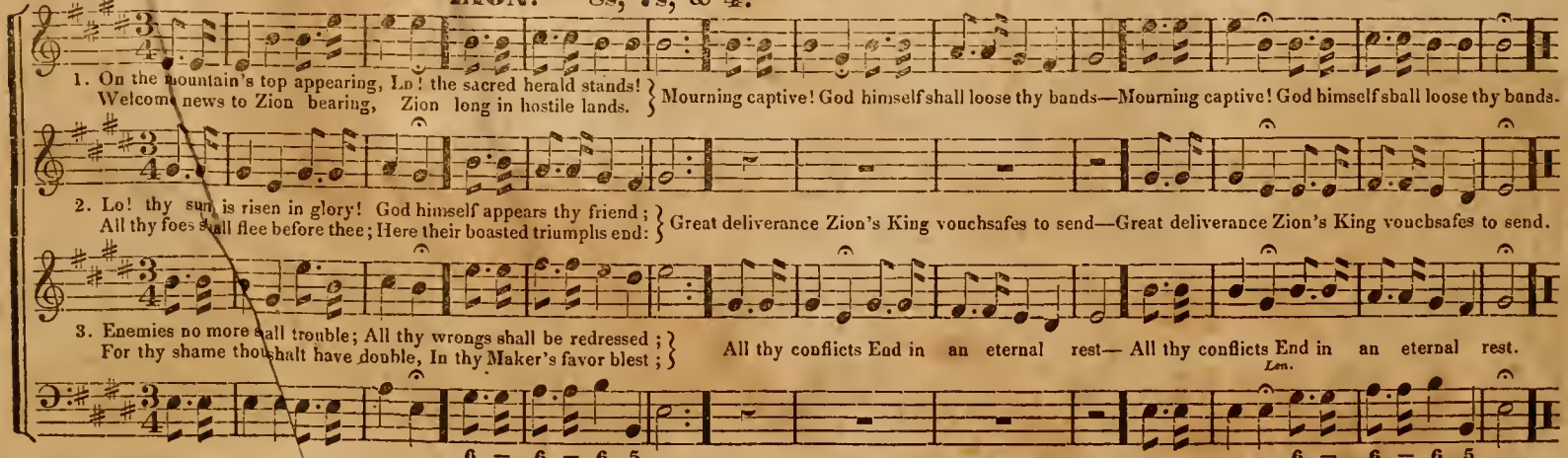
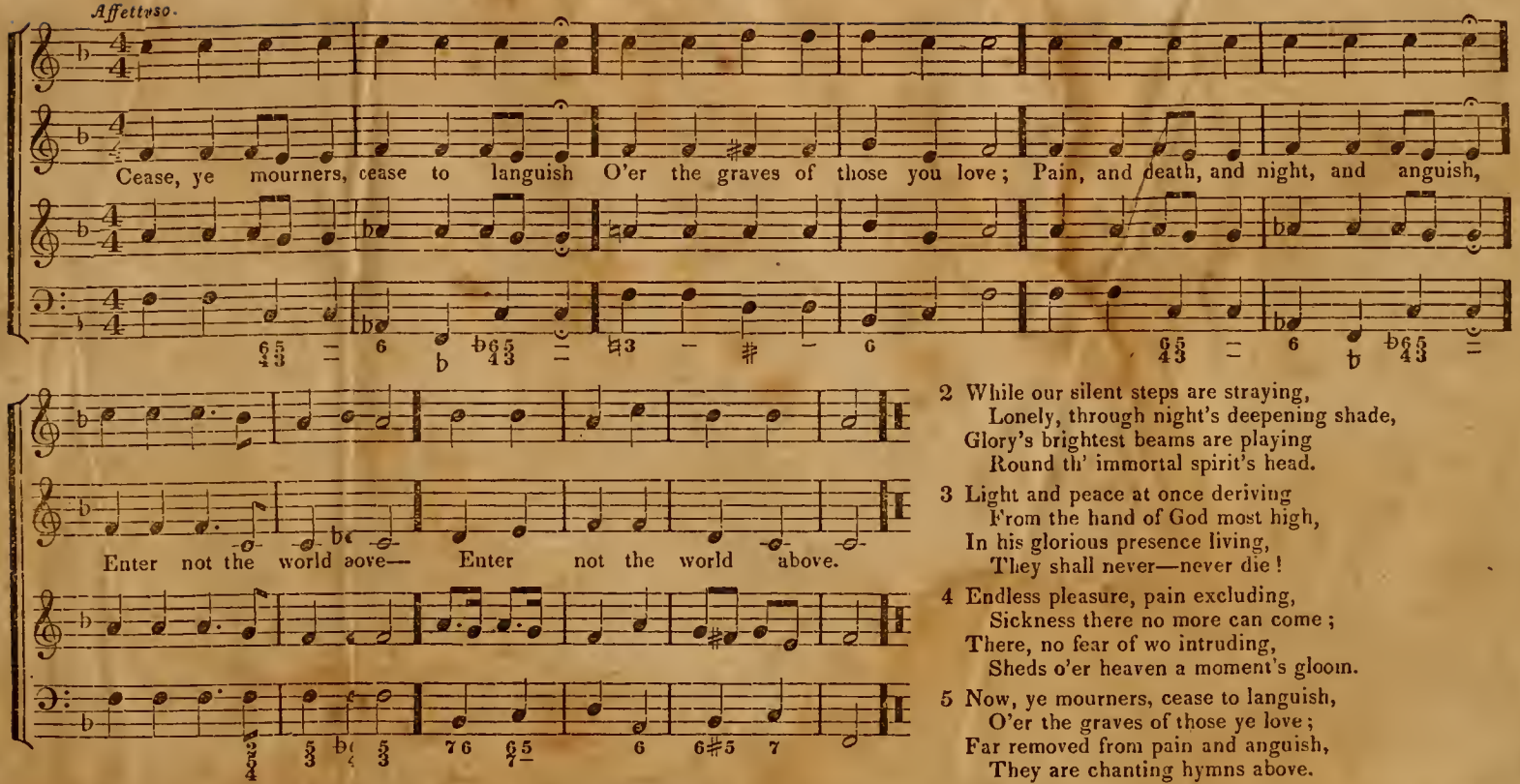

1. On the mountain's top appearing, Lo! the sacred herald stands! Welcome news to Zion bearing, Zion long in hostile lands. } Mourning captive! God himself shall loose thy bands—Mourning captive! God himself shall loose thy bands.
2. Lo! thy sun is risen in glory! God himself appears thy friend; All thy foes shall flee before thee; Here their boasted triumphs end: } Great deliverance Zion's King vouchsafes to send—Great deliverance Zion's King vouchsafes to send.
3. Enemies no more shall trouble; All thy wrongs shall be redressed; For thy shame thou shalt have double, In thy Maker's favor blest; } All thy conflicts End in an eternal rest— All thy conflicts End in an eternal rest.
Len.


Affettuso.
Cease, ye mourners, cease to languish O'er the graves of those you love; Pain, and death, and night, and anguish,
Enter not the world above— Enter not the world above.

2 While our silent steps are straying,
Lonely, through night's deepening shade,
Glory's brightest beams are playing
Round th' immortal spirit's head.

3 Light and peace at once deriving
From the hand of God most high,
In his glorious presence living,
They shall never—never die!

4 Endless pleasure, pain excluding,
Sickness there no more can come;
There, no fear of wo intruding,
Sheds o'er heaven a moment's gloom.

5 Now, ye mourners, cease to languish,
O'er the graves of those ye love;
Far removed from pain and anguish,
They are chanting hymns above.

* This tune was written by a youngady, a pupil of the editor, who died on the 13th of July, 1833, aged 16 years. A short time before her death, and while yet in good health, she selected these words (Church Psalody, Hy. 676.) and composed the music for them. The family of the deceased, at the request of the editor, have kindly consented to its publication in the Choir.

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